

2013

Historic Kenmore

Emily Stong

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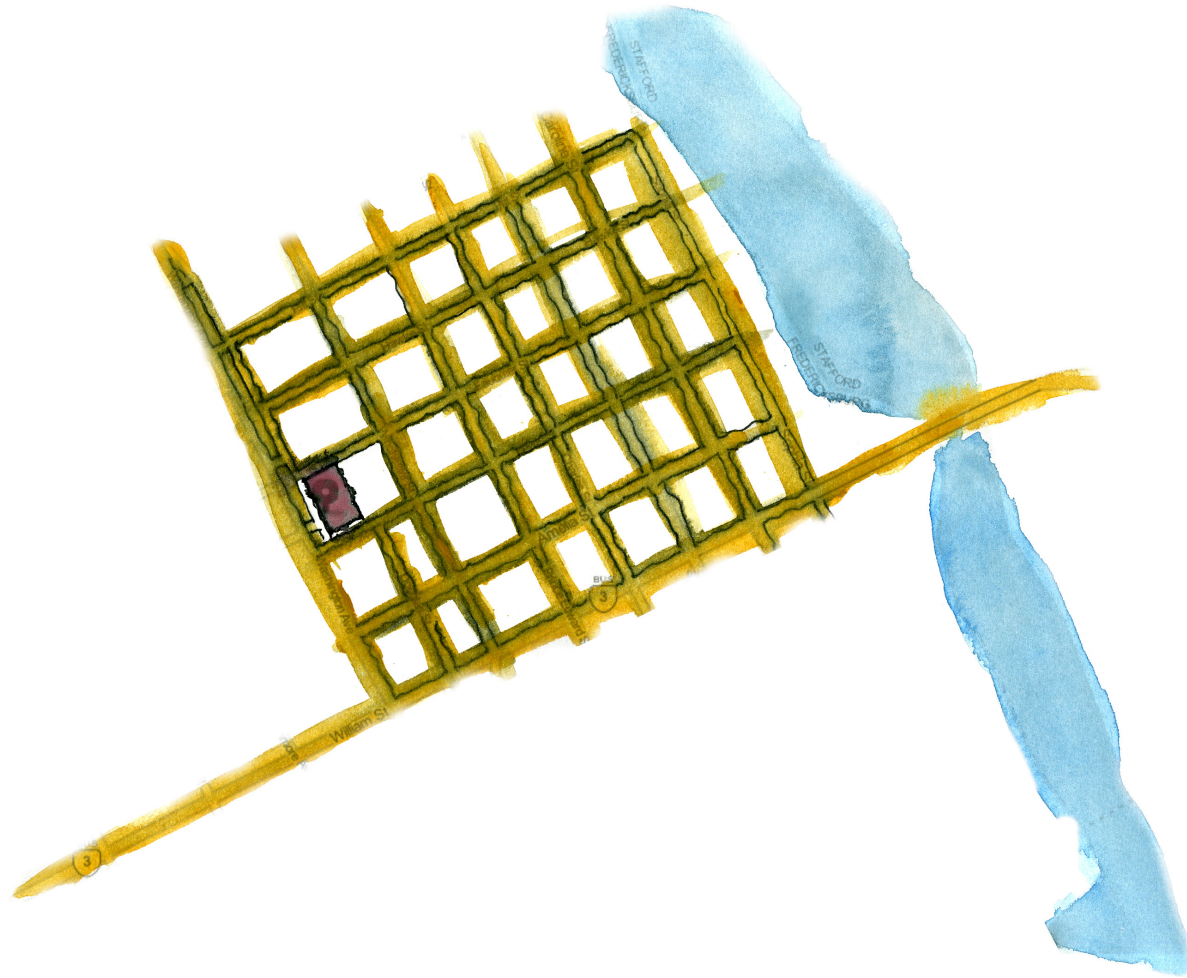
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KENMORE PLANTATION



Emily Webb
Interior Environments
MFA Candidate 2013

Table of Contents

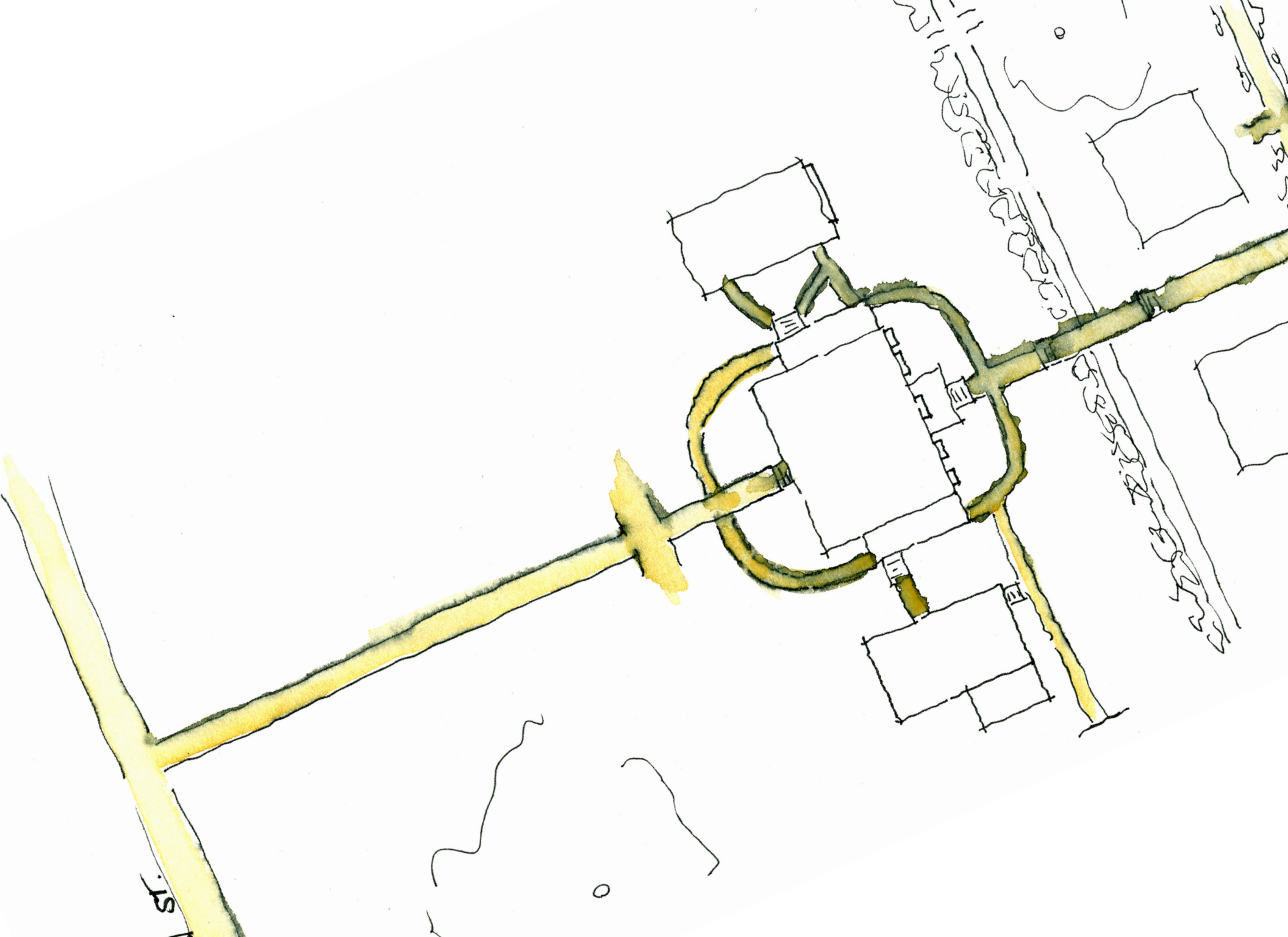
Manifesto	5
Thesis Statement	7
Questioning	9
Site Documentation	11
Case Studies	29
Design Development	57
Final Design	77
Final Design Part Two	89

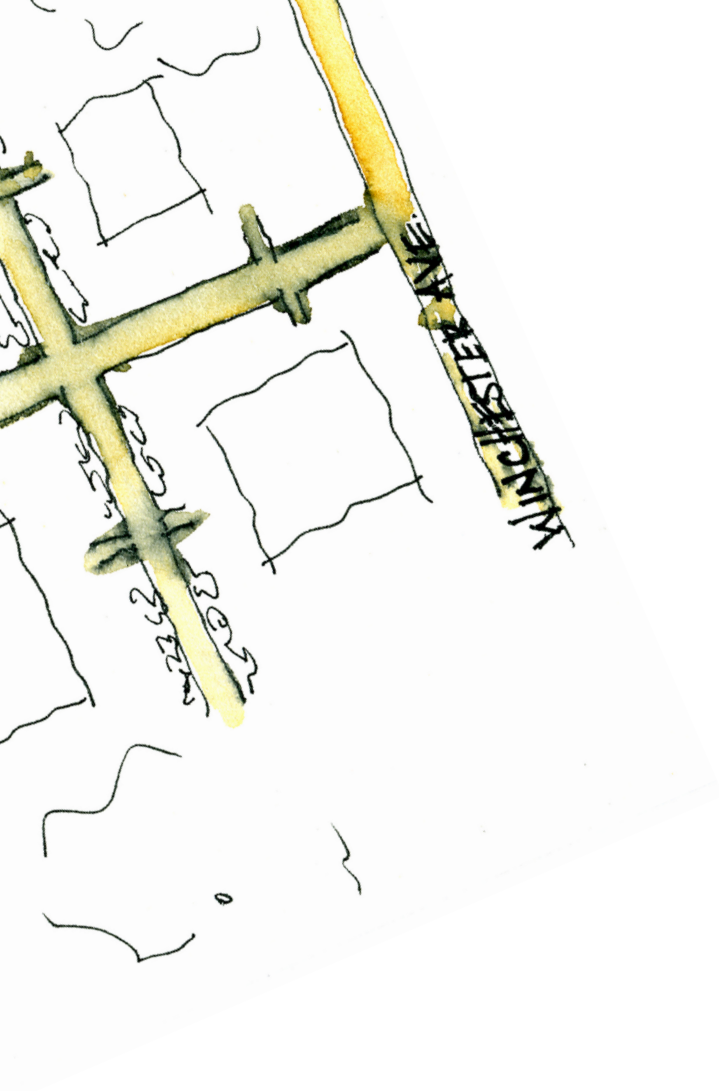




Manifesto

I believe design is about transformation. Paying homage to the soul that exists in the architecture of a space, placing it in the modern hand and transforming it into a new idea. The soul is a subjective statement of what connects the designer to the space. It is the thing that makes you fall in love over and over again and wanting to put it on display for all to celebrate its beauty. The transformation is the careful integration of a new concept; using the soul as the driving force behind the design decisions. Design responds to its ancestors; always pulling from their ideas, and interpreting them in our own unique way. I believe this personal manifesto moves design forward, respects our design grandfathers and allows for designers in this world to continue to share their beautiful ideas and make them a reality.





Thesis Statement

Located in downtown Fredericksburg, VA on the cusp of the residential and commercial zones, Kenmore is a completely restored historic plantation built in the 1770's. The site consists of three separate buildings located thirty feet apart from each other in a linear arrangement. The architectural details are fully restored and are important aspects to the buildings and Fredericksburg's architecture community.

Kenmore Plantation will be transformed from a historic residence to a therapeutic and wellness center for women of the Fredericksburg community. The existing buildings and gardens served as a metaphor for the design concept and strategies. They are objects on a field that provide destinations and delineate pathways. The goal of this thesis project is to examine the natural setting of the site and transform it into a modern language to use to organize the design decisions.





Questioning

Creating a therapeutic wellness center within a historic building manifests a series of problems to be solved in order to not only fulfill programmatic needs but to respond appropriately to the history of the site. To create a therapeutic environment there is a level of privacy that needs to be ensured for clients to feel able to disclose their most personal stories. In addition to privacy, clients also need to feel comfortable and safe. Comfort, safety and privacy promote a calm trustworthy environment where clients can begin to heal their emotional, physical and spiritual wounds.

Kenmore Plantation is a historic residence that has many beautiful features that were built with intention and integrity. Those features are what I was attracted to and were the reasons I chose this space for my project. Through the selection of my site and program decisions, I thought of several questions that needed to be explored in order to start making design decisions within my space.

How do I create a space that ensures comfort, safety, and privacy within the built environment?

How do I highlight the important aspects of the historic architecture while also creating new elements needed for a therapeutic and wellness center?

How do I integrate new materials into the historic materials?

How do I connect the three different buildings to keep the integrity of the old while also incorporating the new?

How can the gardens be incorporated into the project?

Site Documentation





History

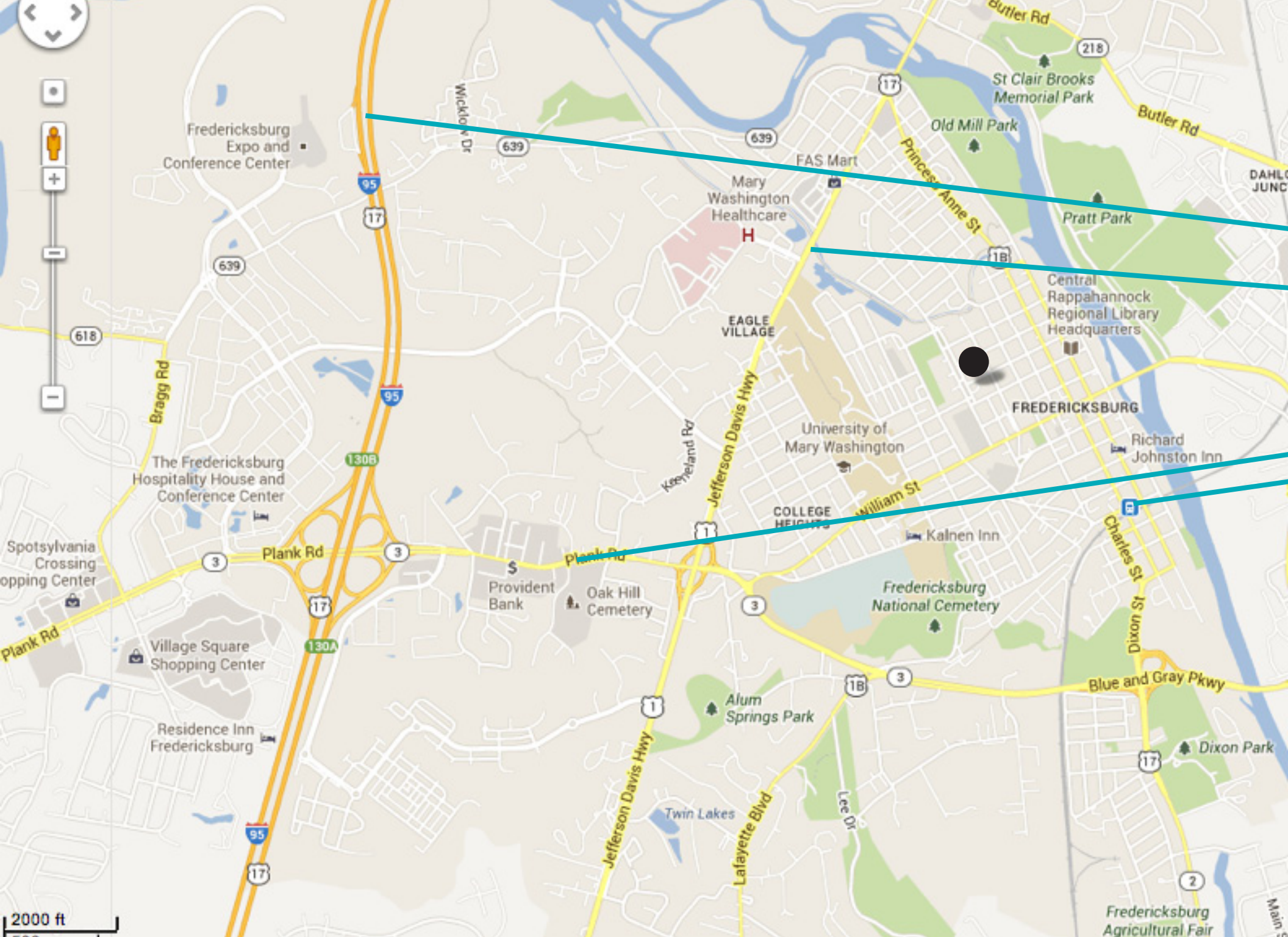
Historic Kenmore Plantation is located at 1201 Washington St. in Fredericksburg, Virginia. Kenmore was built in 1770 by Fielding Lewis, the brother in law of George Washington. The home was set on 863 acres of land and had direct views and access to the Rappahannock River. Over the years, the family sold off plots of acres to residents of Fredericksburg in order to pay off debt that Mr. Lewis had accrued over his lifetime. Kenmore now sits on about 5 acres of land in the heart of Historic Downtown Fredericksburg. Kenmore's front facade is oriented directly east towards the Rappahannock River. Kenmore was mainly used as a residence over the years, survived two wars and is now a house museum that went through a complete restoration between 2008 and 2013. The curator of Kenmore continues to find period furniture, fabric and objects to fill the house for the hundreds that visit the site every year.

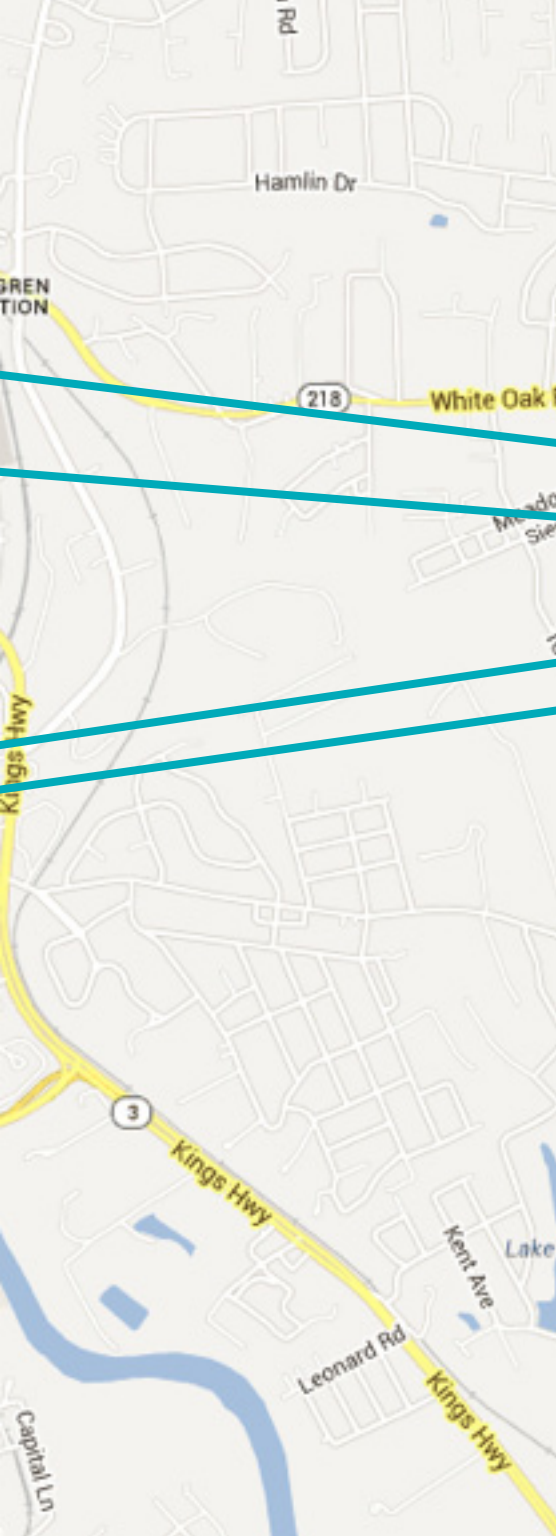
Total square footage: 8,270

Main House: 4400

North House: 1800

South House: 2070





Location

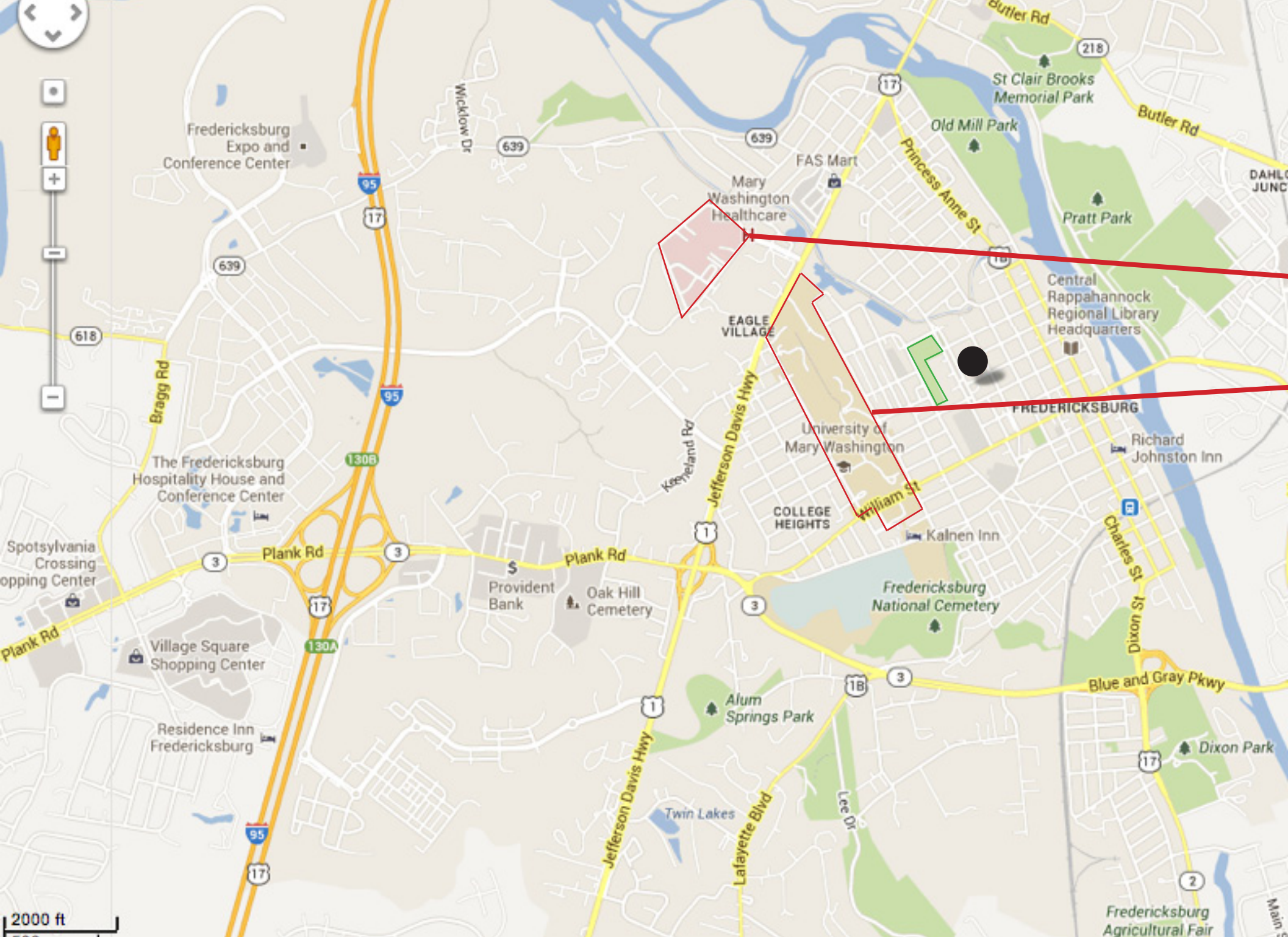
Kenmore Plantation is located on the cusp of the residential and commercial zone in downtown Fredericksburg. Major and non- major highways are conveniently located for easy access by car and the train station is located within walking distance.

Interstate 95

Route 1

Route 3

VRE Train station



Fredericksburg
Expo and
Conference Center

The Fredericksburg
Hospitality House and
Conference Center

Spotsylvania
Crossing
Shopping Center

Village Square
Shopping Center

Residence Inn
Fredericksburg

639

639

218

St Clair Brooks
Memorial Park

Old Mill Park

Pratt Park

Central
Rappahannock
Regional Library
Headquarters

FREDERICKSBURG

Richard
Johnston Inn

University of
Mary Washington

COLLEGE
HEIGHTS

Kalnen Inn

Fredericksburg
National Cemetery

Plank Rd

Oak Hill
Cemetery

Alum
Springs Park

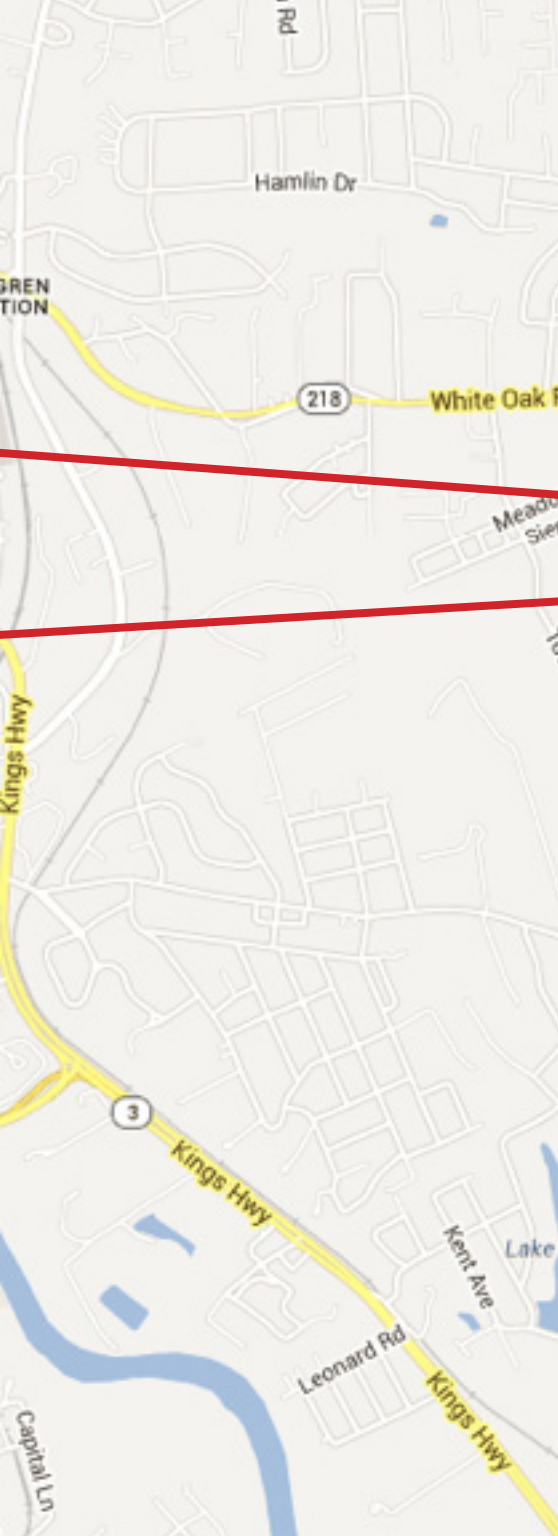
Twin Lakes

Blue and Gray Pkwy

Dixon Park

Fredericksburg
Agricultural Fair

2000 ft



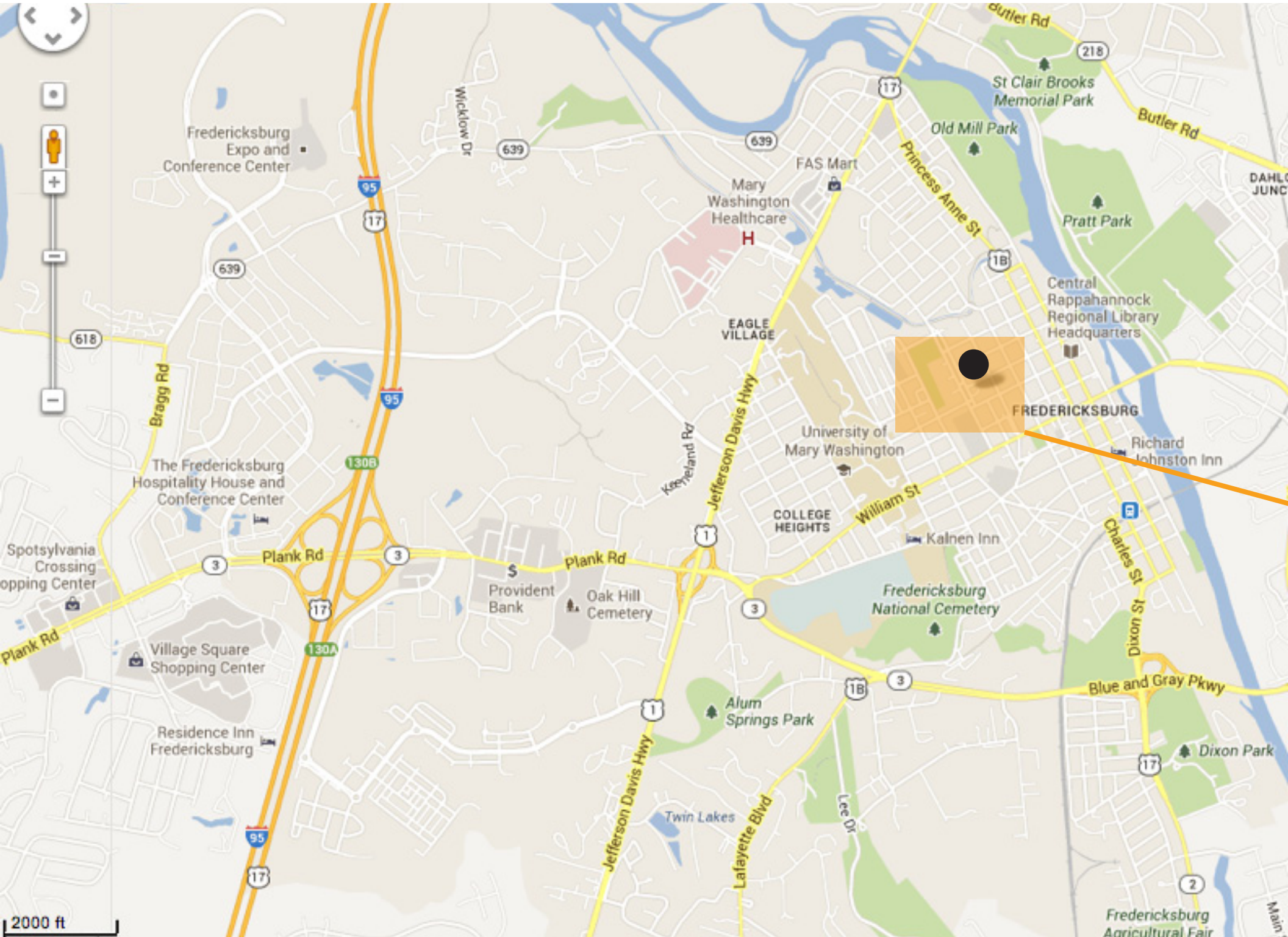
Surrounding Land Use

Kenmore Plantation is nestled within a quiet residential area with large parks and historic sites. There is a surrounding major healthcare facility and a large University a few blocks away. Location provides privacy for Kenmore, however a large popluation of people have easy access.

Mary Washington Hospital and surrounding offices

Univeristy of Mary Washington

■ Parks and Recreation



Fredericksburg
Expo and
Conference Center

St Clair Brooks
Memorial Park

Old Mill Park

Pratt Park

Central
Rappahannock
Regional Library
Headquarters

FREDERICKSBURG

Richard
Johnston Inn

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Fredericksburg

Provident
Bank

Oak Hill
Cemetery

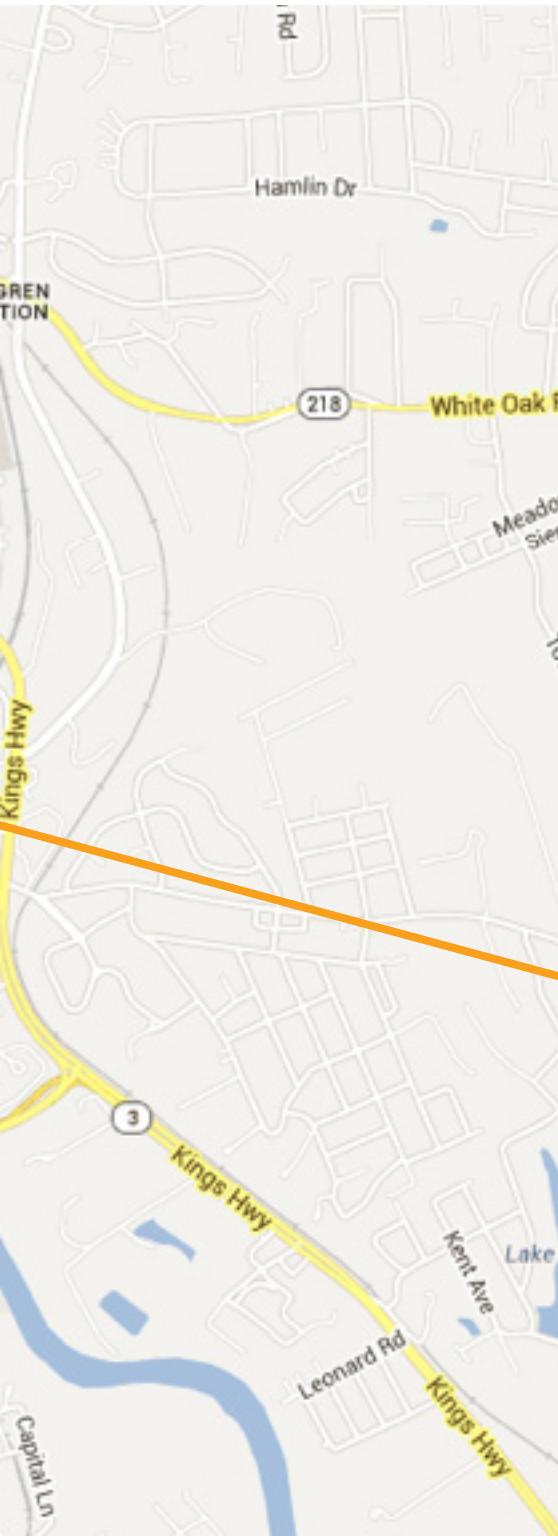
Alum
Springs Park

Twin Lakes

Dixon Park

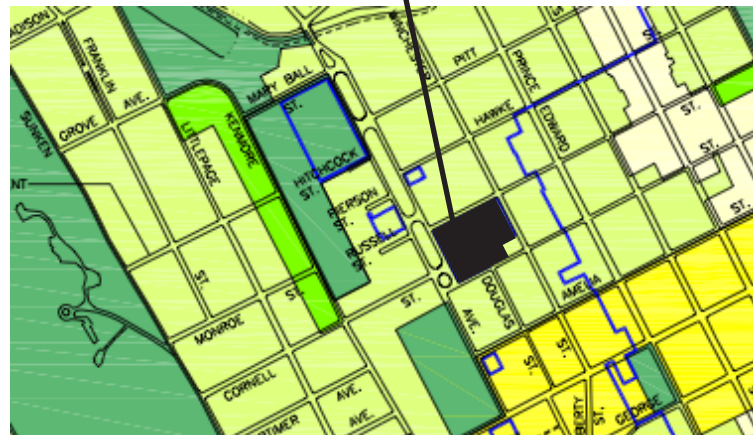
Fredericksburg
Agricultural Fair

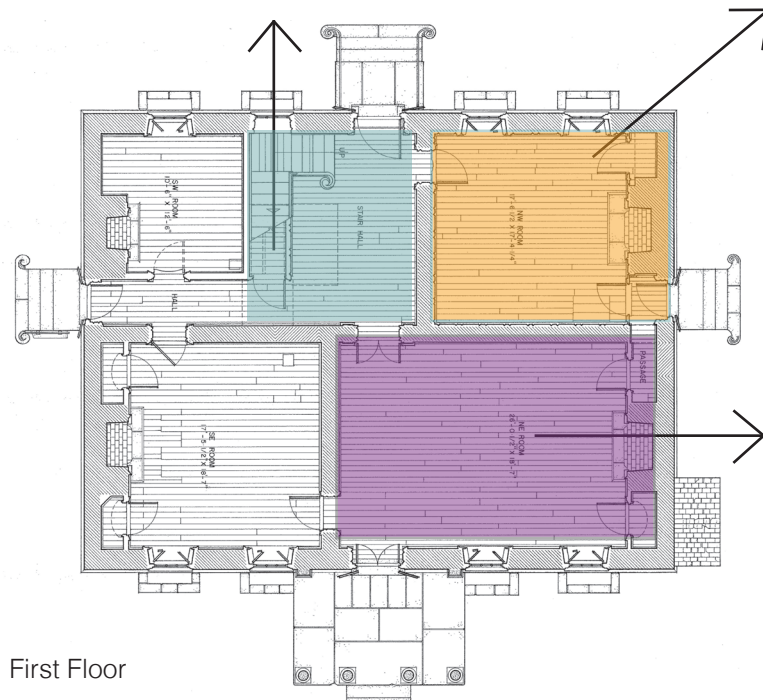
2000 ft



Zoning

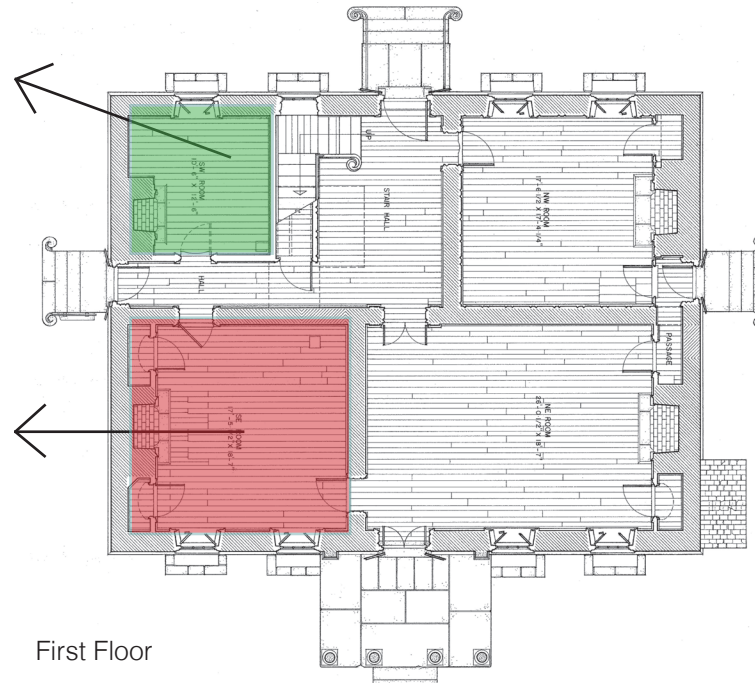
- Residential
- Commercial
- Open land areas



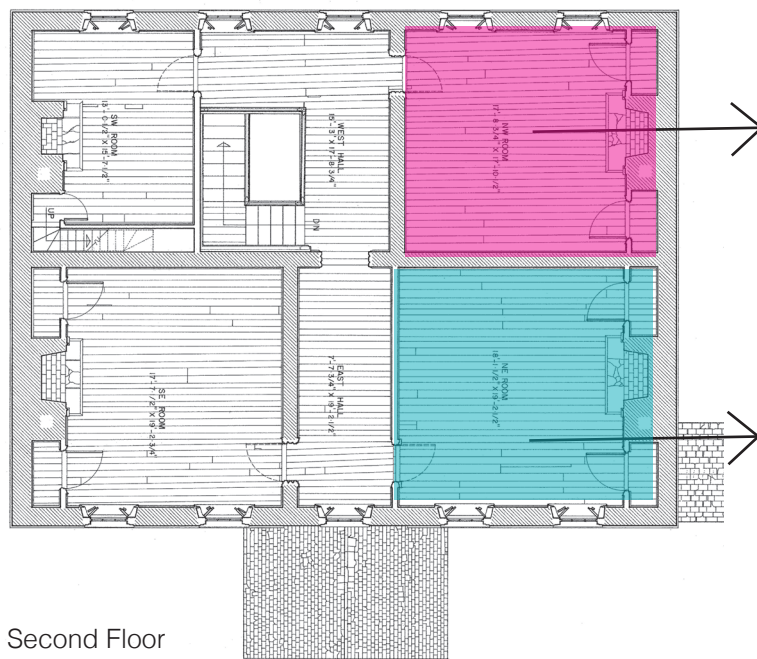


First Floor





First Floor

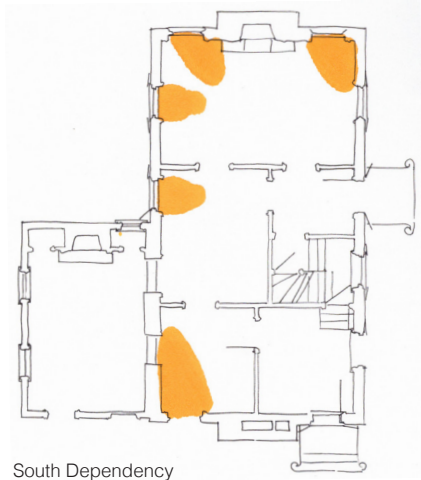


Second Floor

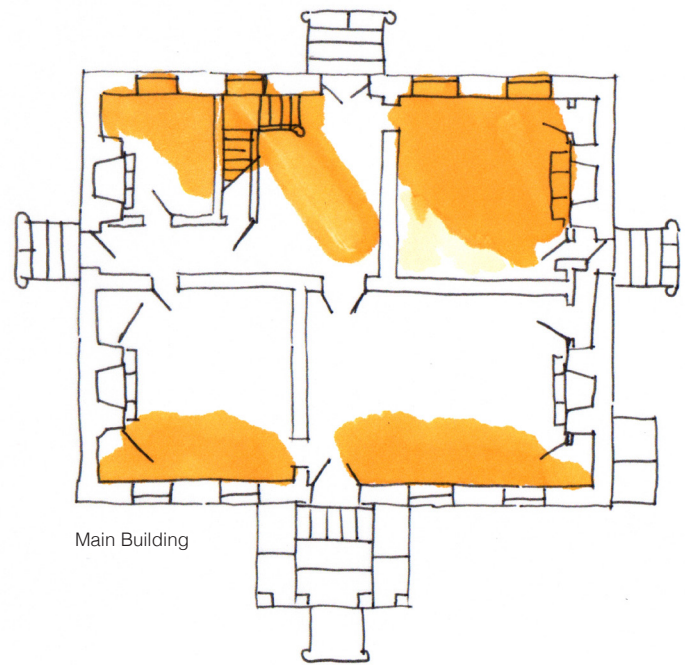




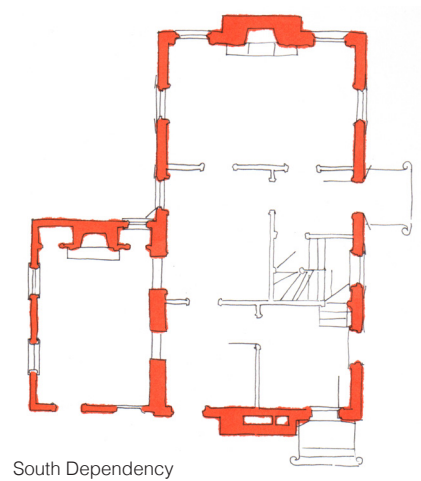
Second Floor



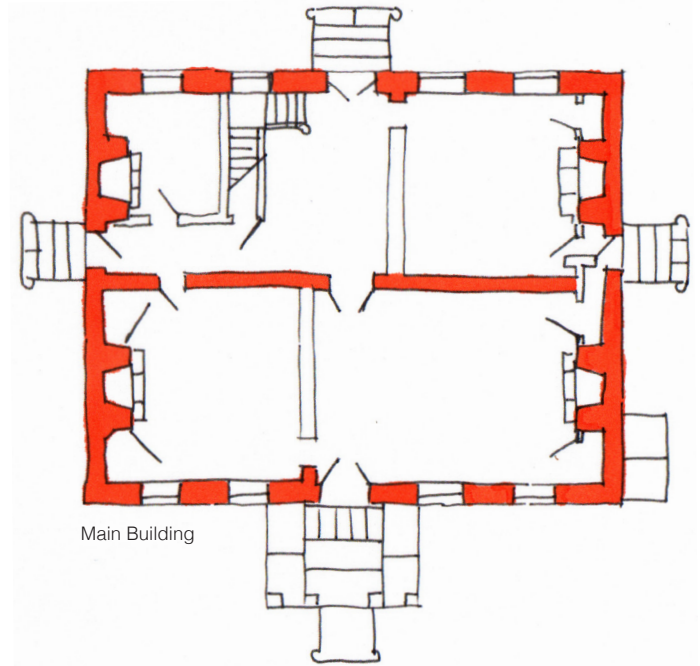
South Dependency



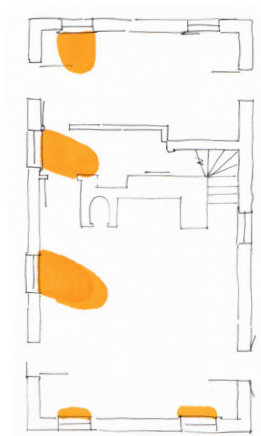
Main Building



South Dependency



Main Building



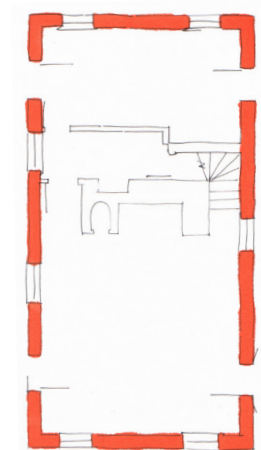
North Dependency

Natural Light Study 3pm Fall

In the main house, the west side of the building receives the most natural light throughout the day. The east facade receives mainly diffused light.

The north dependency's south facade receives the most direct natural light throughout the day, and the east facade receives diffused light.

The south dependency's west facade gets the most direct light while the south facade receives diffused light through the trees that hang over the backside of the building.



North Dependency

Structural Walls

The main building's structural exterior walls are 24 inches thick while the interior structural walls are 18 inches thick. The outside two dependencies' structural walls make up of only the exterior portion of the buildings. This discovery lends itself to possibly opening up the floor plans of each building without difficulty.

Within the main building, interior walls serve as structure for the house as well as the exterior. The possibility of opening up the floor plan still remains, however a beam and columns would need to serve as alternative structure in place of a wall.





Case Studies

Parameters

Comfort and Safety

Public vs. Private

Meditative Space

Old and New

Program and Adjanceies





Parameters: Comfort & Safety, Public vs. Private

Peter Zumthor's Thermal Bath

Vals, Switzerland

Completed: 1996

Square Footage: 35,000



Entrance



Changing Room



Stairs leading to pools

"The meander, as we call it, is a designed negative space between the blocks, a space that connects everything as it flows throughout the entire building, creating a peacefully pulsating rhythm. Moving around this space means making discoveries. You are walking as if in the woods. Everyone there is looking for a path of their own."
 " Peter Zumthor



The diagram highlights the beginning of the bath ritual from ENTRY (shown in orange), to DRESSING ROOMS (shown in purple), to STAIRWAY (shown in green) heading toward spa and bath areas.



Exterior Pool

Within the public areas, views were not obscured and natural light was not controlled. The public areas were very open and allowed for fast movement and circulation.



Interior Pool

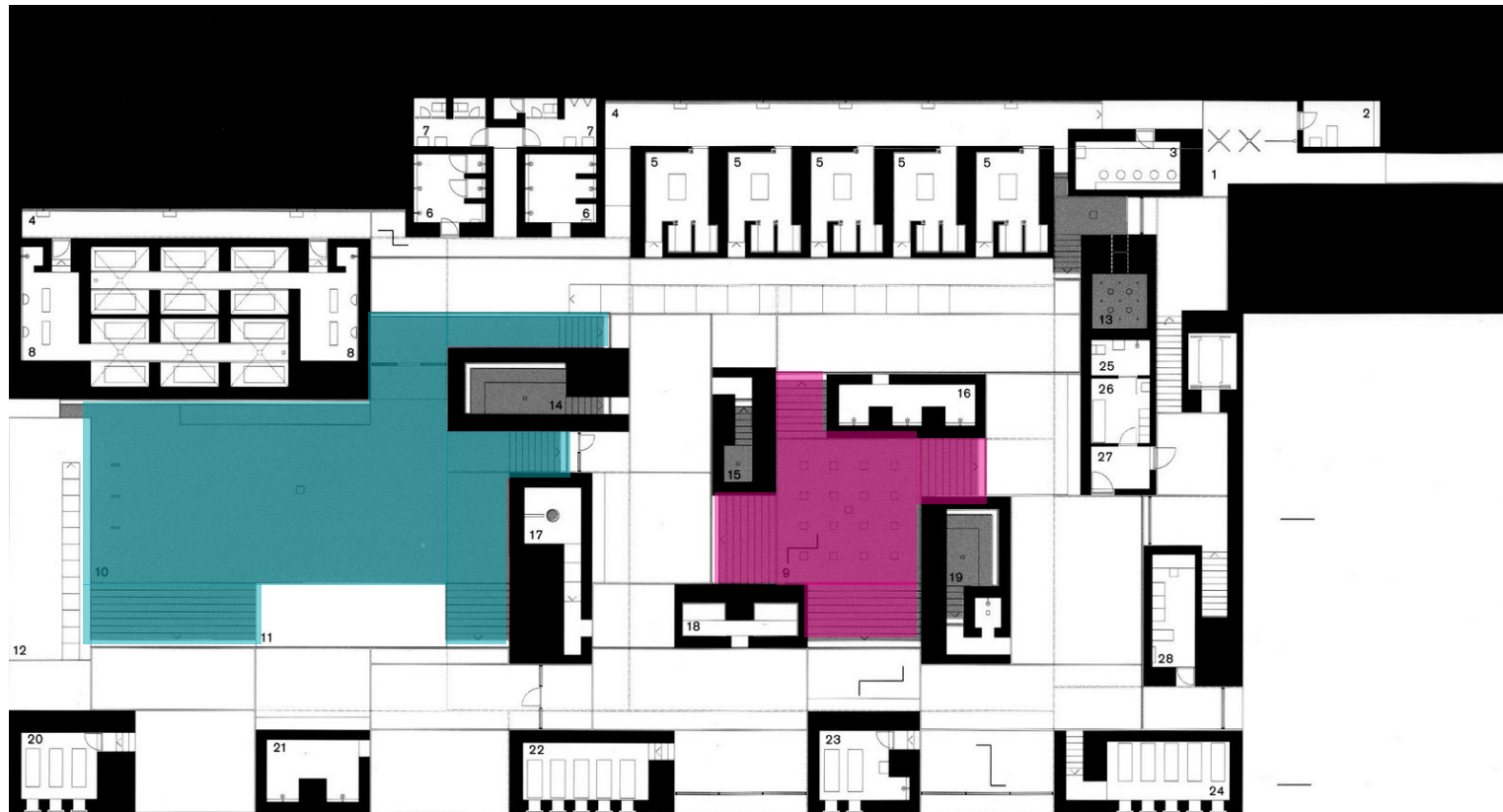
In the private spaces, views are limited and the play of light and shadow allow for a highly sensuous experience. These spaces are about being one with the space with no distractions from external stimuli.

Zumthor's use of materiality within the space demonstrates the concept of bringing the outside to the interior spaces. The use of stone gives the effect of being within a natural cavernous environment.

"Mountain, stone, water – building in the stone, building with the stone, into the mountain, building out of the mountain, being inside the mountain – how can the implications and the sensuality of the association of these words be interpreted, architecturally?"

-Peter Zumthor

Zumthor also played with open and enclosed spaces, light and shadow and linear elements. These important strategies were determined through Zumthor's intention to appeal to a person's senses and restore health and wellness.



The diagram here shows the main public bath area (shown in teal) and the private bath area (shown in pink). The top photo on the adjacent page is the public area. The bath was placed in an open air part of the building where the space feels open and less controlled. There is space to meander and discover a lounge chair to relax and enjoy the views of the mountains or swim in the large open pool. The bottom photo shows how the private spaces are enclosed with limited access to natural light. Views to the exterior are extremely limited within the private spaces. Zumthor wanted the experience to be about you, the water and the stone; creating a highly meditative experience.



Mammalian
Mamm

Querini Stampella

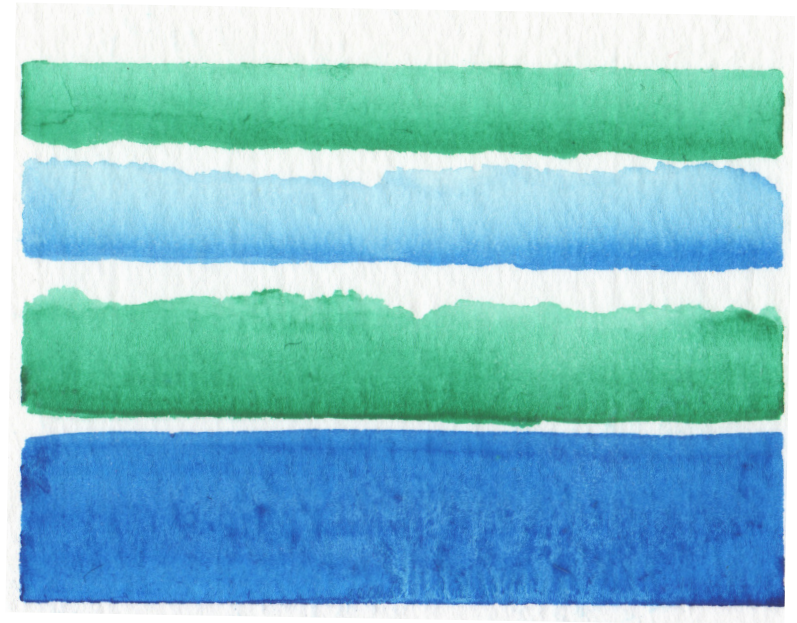


Parameter: Old and New

Carlo Scarpa's Querini Stampalia

Venice, Italy

First floor design completed: 1959



Watercolor exploring layers and voids.



The photos show layered slabs of stone cover the old walls. Voids serve as joints in between layered panels in order to show thickness of material as well as what is old vs. what is new. Scarpa believed in highlighting the history of a space to pay homage to what existed during another time. Through layers and voids, Scarpa achieved this personal aesthetic.



The picture above demonstrateshow Scarpa layered new stone directly upon the old concrete. Here you clearly see the difference in old and new through texture, color and thickness of materials.





Parameter: Old and New

Merkx + Girod Selexyz Bookstore

Maastricht, Holland

Completed: 2007

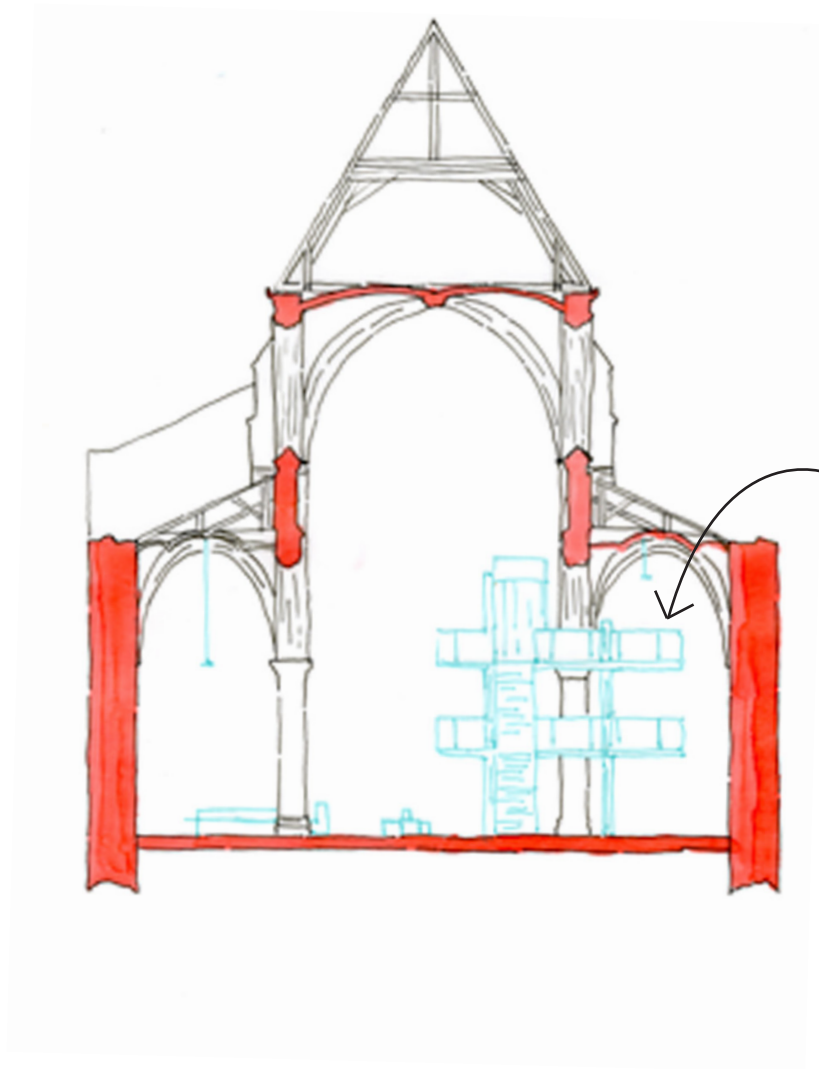
Square Footage: Approximately 13,000



These series of pictures show how the old and new exist together. The old church remains as the ornamentation of the space while the new bookshelves are the primary destination for the public. The far left picture shows how the existing arches, painted ceilings and columns exist with the new black and steel modern shelves. The lighting within the space highlights the existing architecture while giving the bookshelves its own identity. The color and clean lines of the bookshelves also allow the new to stand out as a new element. The high contrast between the existing light stone, pastel colors on the ceilings and the black steel also were important design decisions when combining the old and new elements. The new elements in the space are of the same color and material group which leaves no mistaking what existed before and what is new.

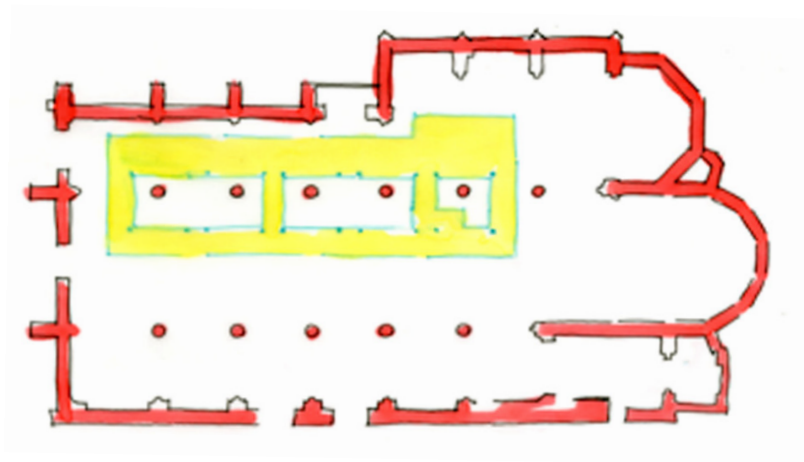


The cross table pays homage to the history of the building by being placed at the front of the church where the altar used to be.



The new bookshelves float around and within the existing structure, creating a relationship between old and new elements.

The two story bookshelves bring the user up to the arched ceilings that would normally only be admired from afar. Treating the new additions as separate objects allows for the user to move around and interact with the old.



Voids act as the joints between the old and the new





Parameters: Meditative Space

Le Corbusier's Notre Dame du Haut

Ronchamp, France

Completed: 1955



Light and shadow on clean white walls are the ornament inside the space. Interiors are flooded with light and provide limited views to allow for the focus to be on oneself and free from distraction.



Corbusier used the thickness of the exterior wall to create windows that flooded the space with diffused light and gave no views to the outside.



Ronchamp has an open floor plan that is flooded with natural light that reflects off its white undecorated walls. The space is pure and meditative which speaks to Corbusier's principles of purity, openness and togetherness. The geometric shapes of the architecture are what gives the space its unique grandeur without interior decoration and ornamentation.





Parameters: Program & Adjacencies

EFFEKT, Counseling and Cancer Center

Denmark

Completed: Under Construction

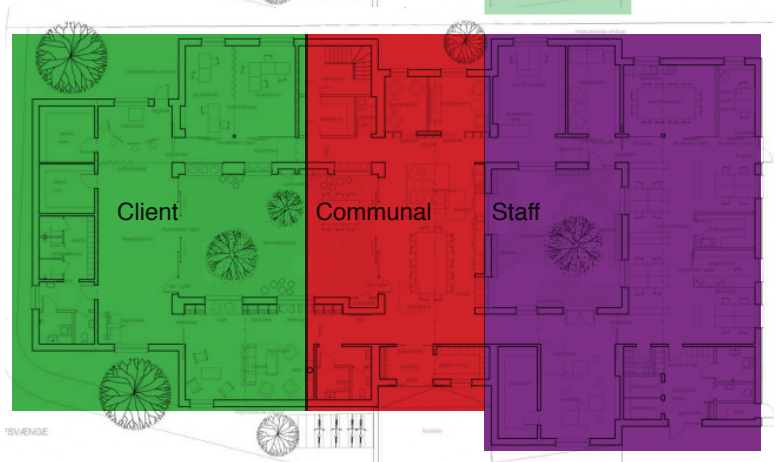


Made up of a cluster of connected houses, with access to gardens and natural light, this cancer and wellness recovery center highlights research based healing architectural elements. "The basic idea is not that architecture alone can heal, but that the architectural design in terms of daylight quality, the room's mood, color, sound and the ability to be private and secure to support the healing that takes place both physically and psychologically" (Furuto, 2012).

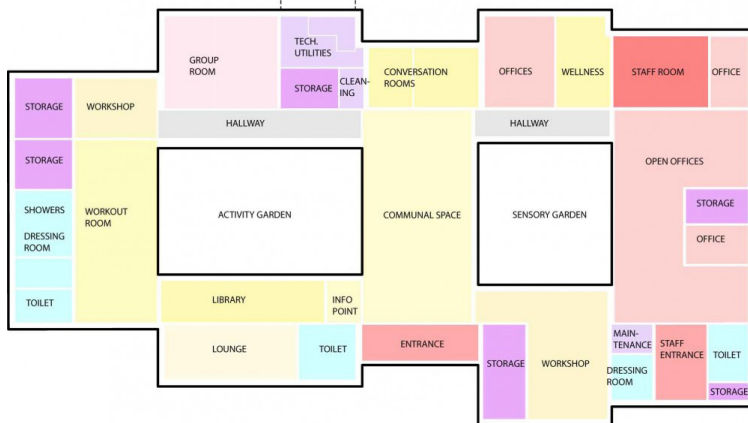
The spaces are made up of warm wood and clean white walls that are highlighted by natural sunlight. Skylights bring light down into the space and the buildings are built around two exterior gardens. Every space has access to the exterior and natural light.



This diagram shows the amount of access the interior spaces have to the exterior. Every interior space has access to the exterior.

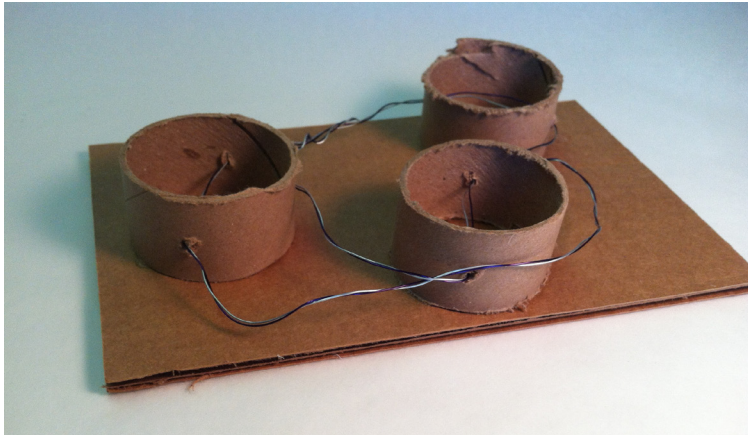


The space is divided among three separate areas; staff spaces, communal spaces and client spaces. The communal spaces are centrally located and is what divides staff space from client space. Staff and client spaces are completely separate have there own entry, bathrooms, dressing room and storage areas.



Adjacencies

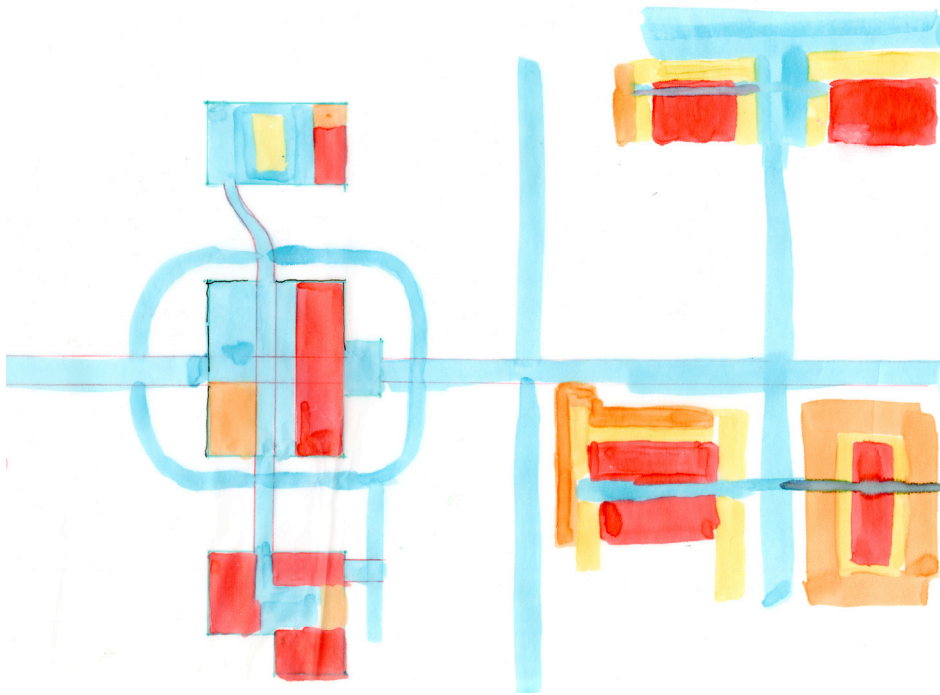
Design Development



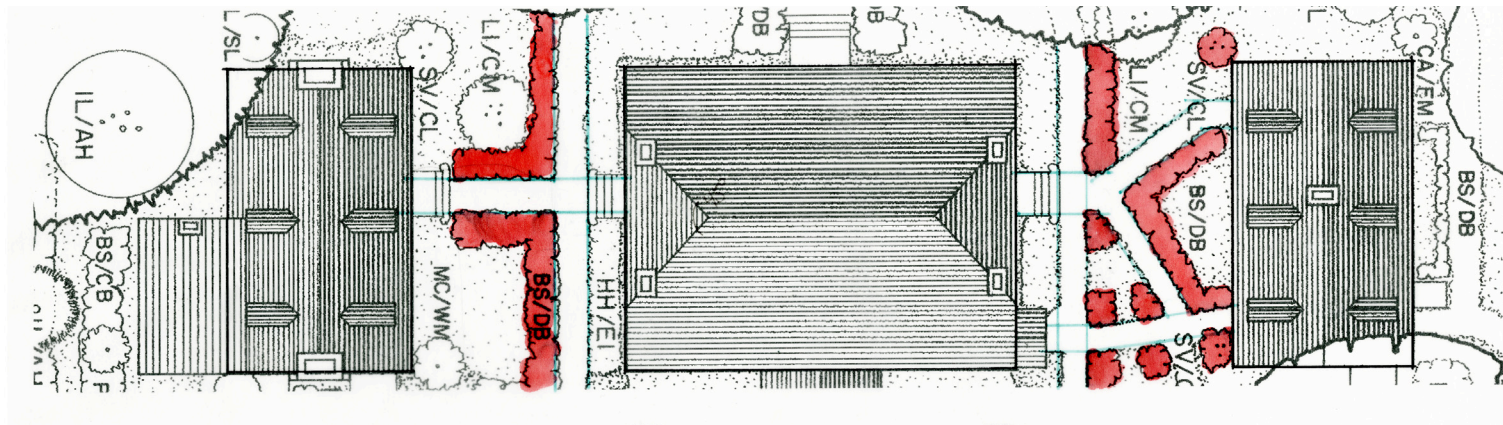
This concept model explored the idea of connecting the three buildings on the site. This lead to thinking about pathways. The site has existing pathways that already connected the three spaces. Could there be a relationship between exisitng pathways and design solution?

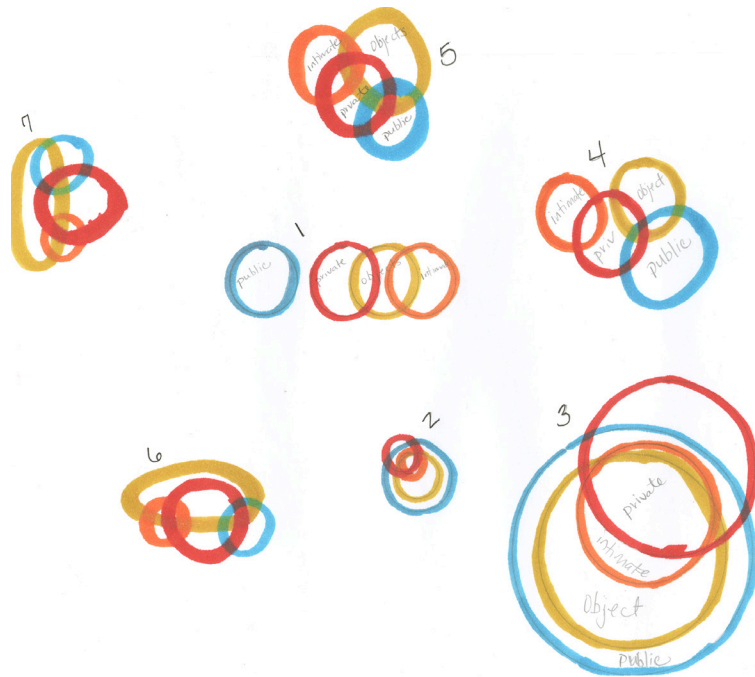


This concept model explored the relationship of existing pathways to possible new pathways between and within buildings.



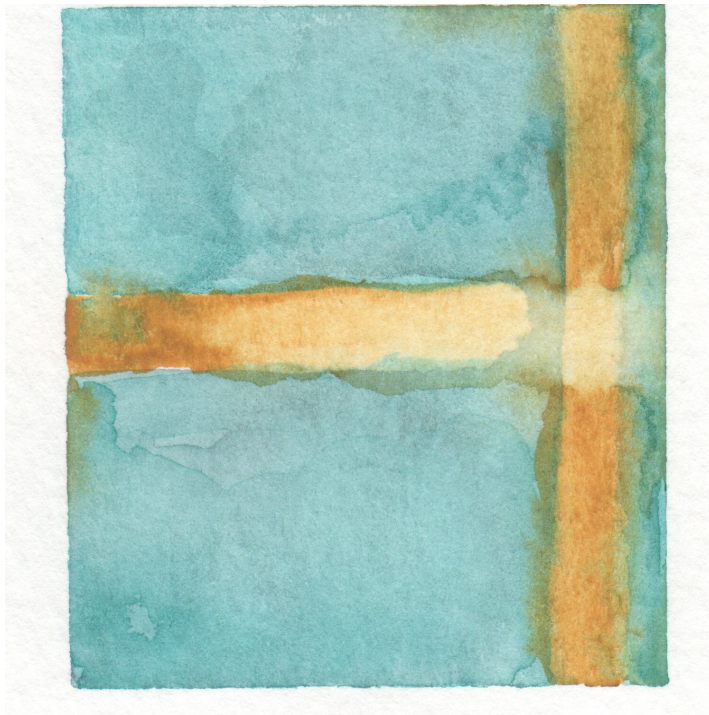
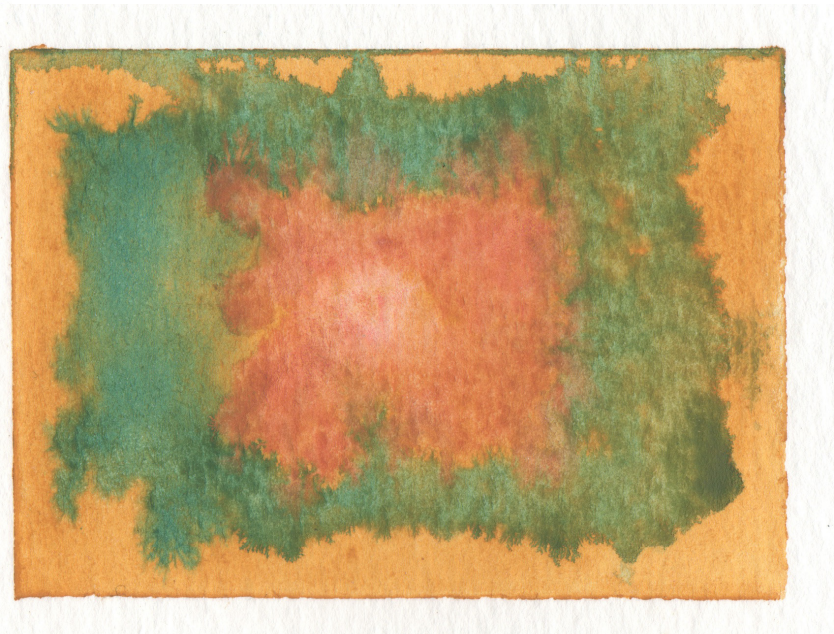
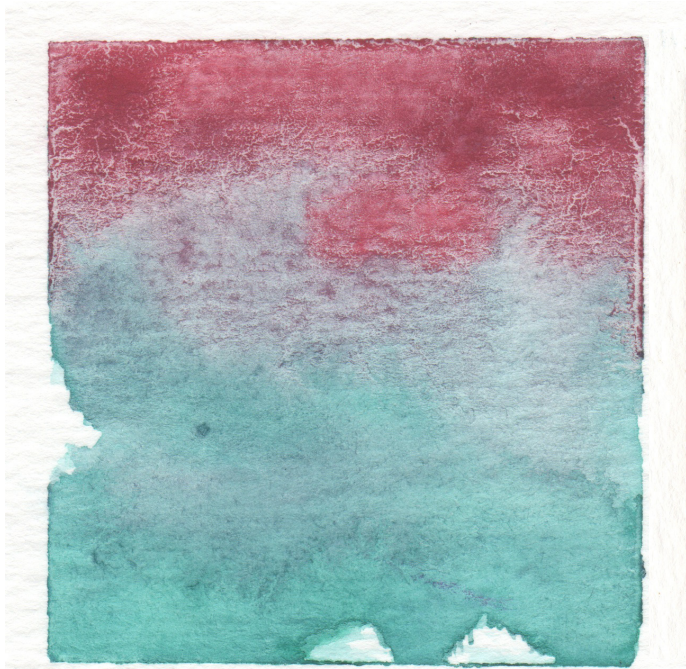
Diagrams investigating the relationship between circulation pathways and the spatial arrangements of public and private spaces. The use of existing greenery and shrubs with the garden assisted in the idea dividing public and private spaces through the use of objects. In the garden, the shrubs act as natural dividers between pathway and destination. The existing gardens begin to serve as a metaphor for the design concept and the idea of objects creating the “new” within the interior.





A series of small diagrams exploring the relationship of objects within public, private and intimate spaces.

- Public
- Private
- Intimate
- Object



These watercolors explore the connection between old and new. The connection of existing elements with new objects is critical to the design intent. In my recent studies, Carlo Scarpa and Merz and Giroud used voids as the joint between old and new; giving each entity the respect it deserves. The watercolors create a joint between colors that distinguishes one from the other.

Criteria Matrix

Space	Sqft	Adjacencies	Public Access	Daylight/View
1. Entry	60	2	Y	Y
2. Reception	350	2,3,5	Y	Y
3. Communal	500	3,4,5,8,9,10	Y	Y
4. Group Room	200	3,5	Y	Y
5. Bathrooms (4)	150	2,3,4,6,7,8,9,10	Y	Y
6. Individual therapy (2)	150	5,7	N	Y
7. Offices (2)	150	5,6	N	Y
8. Yoga	500	5,3	Y	Y
9. Massage	250	5,10	Y	Y
10. Meditation	500	5,9	Y	Y
11. Art therapy	350	3,4,5,6,7	Y	Y

Privacy

N

N

N

Y

Y

Y

Y

N

Y

Y

Y

Plumbing

N

N

N

N

Y

N

N

N

N

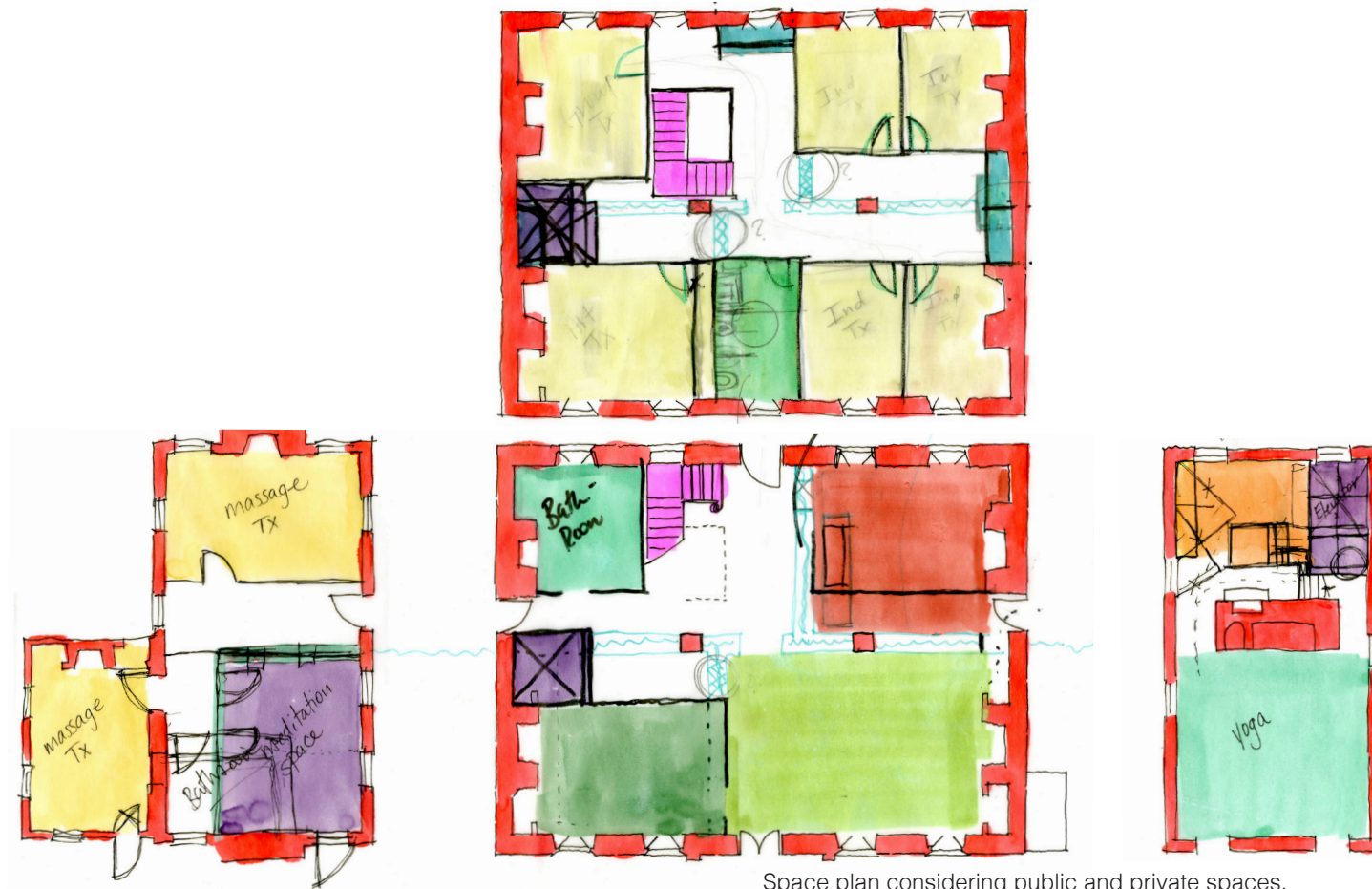
N

N

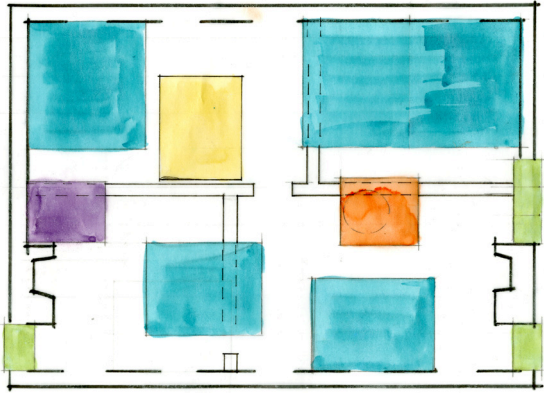


A watercolor exploring the relationships between the different spaces within the three different buildings. The program calls for clear public and private spaces. The separate buildings and second floors assist in the organization of public and private spaces where the public spaces are on the first level and the private spaces are on the second level.

Space	Sqft	Percentage of space
1. Entry	60	1%
2. Reception	350	9%
3. Communal	500	13%
4. Group Room	200	5%
5. Bathrooms (4)	150	15%
6. Individual therapy (2)	150	8%
7. Offices (2)	150	8%
8. Yoga	500	13%
9. Massage	250	6%
10. Meditation	500	13%
11. Art therapy	350	9%

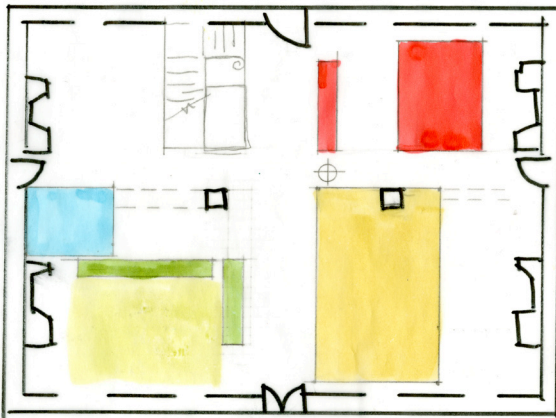


Space plan considering public and private spaces, views of the garden and direct access to natural light. Early on in the process I decided to eliminate all the interior walls in order to allow for objects to be created and be the things that created pathways and determined destination. The main two main axis and existing fireplaces create space within the four corners of the main house which made space planning pretty simple.

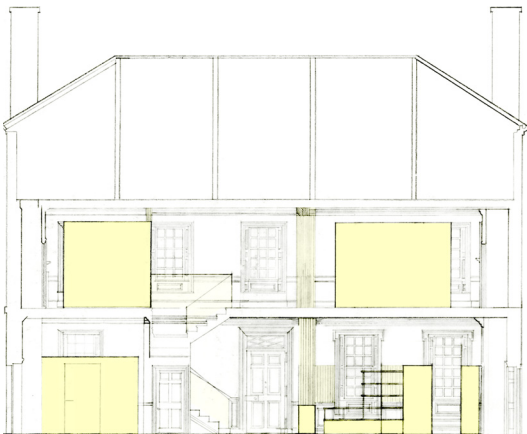


Space plans using objects to delineate pathways and provide destinations. Existing interior walls have been eliminated so objects can serve as primary dividers of spaces.

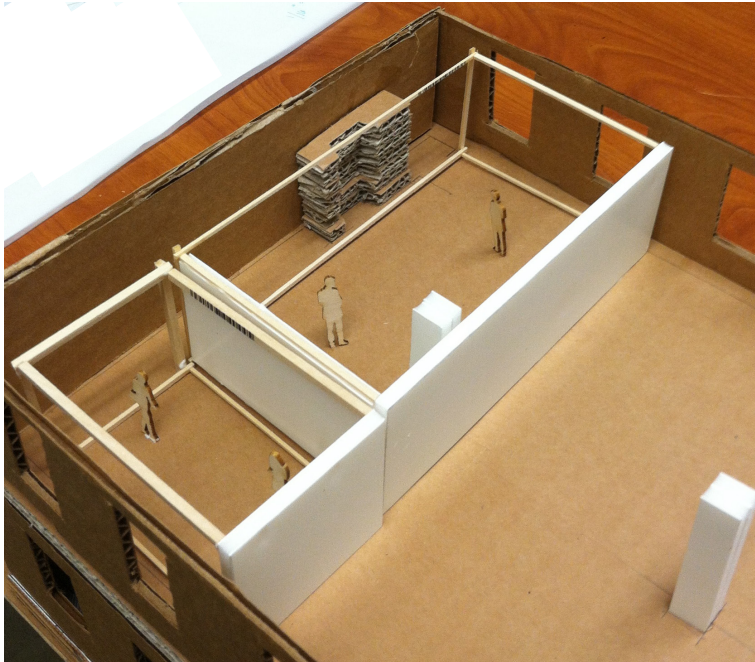
This plan explores the second floor as the most private space where therapy takes place. The therapy rooms serve as destinations and are also the new in the space. The joints between old and new are voids which allow the client to interact with old and new simultaneously creating a relationship between existing and new object. It was important for me to explore the connection between the new and old to allow for the rooms to serve not only as private space, but allow for that access to natural light with views to the exterior while still maintaining my concept of object.



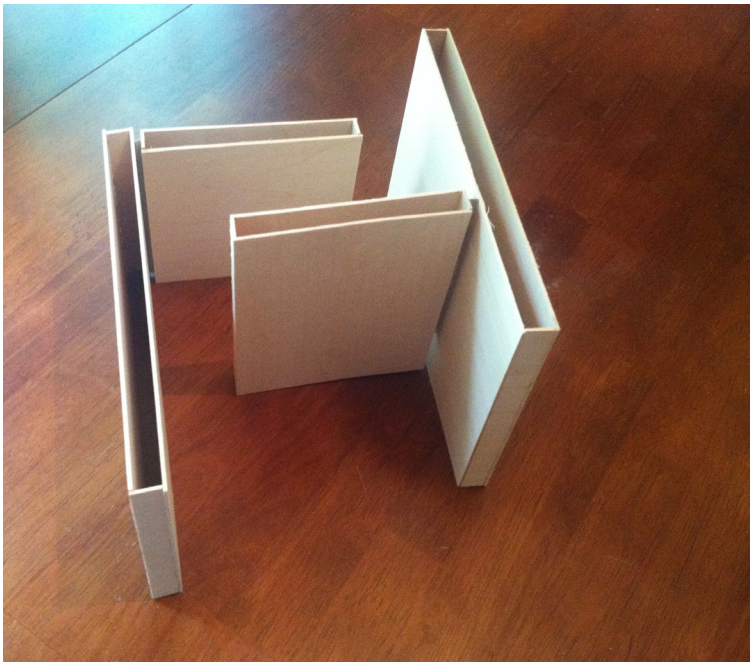
This is the first floor public spaces where I was exploring objects as walls and furniture that did not touch the existing interior perimeter. The idea was that the new objects become the primary and the old remains as the ornamentation and secondary within the space.



Sections exploring massing and heights of objects and their relationship to the existing windows, doors and fireplaces.



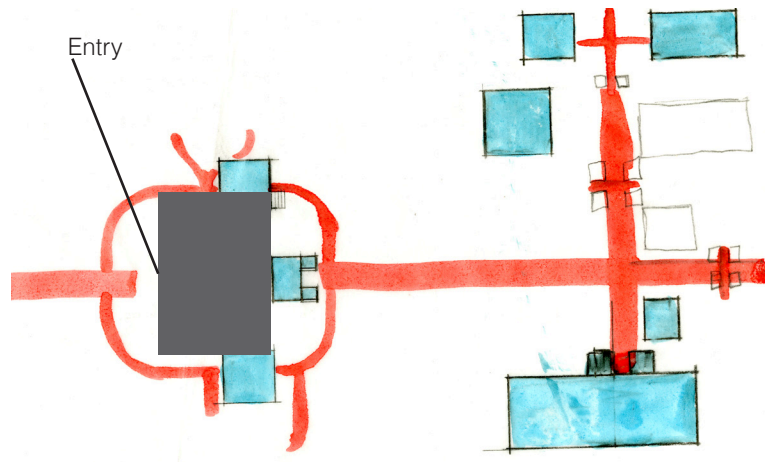
Concept model exploring object as cube and how they interact with existing windows and fireplaces.



Concept model exploring entry into therapy rooms without the use of a door but still allowed for privacy and engaged existing fireplaces within the space.

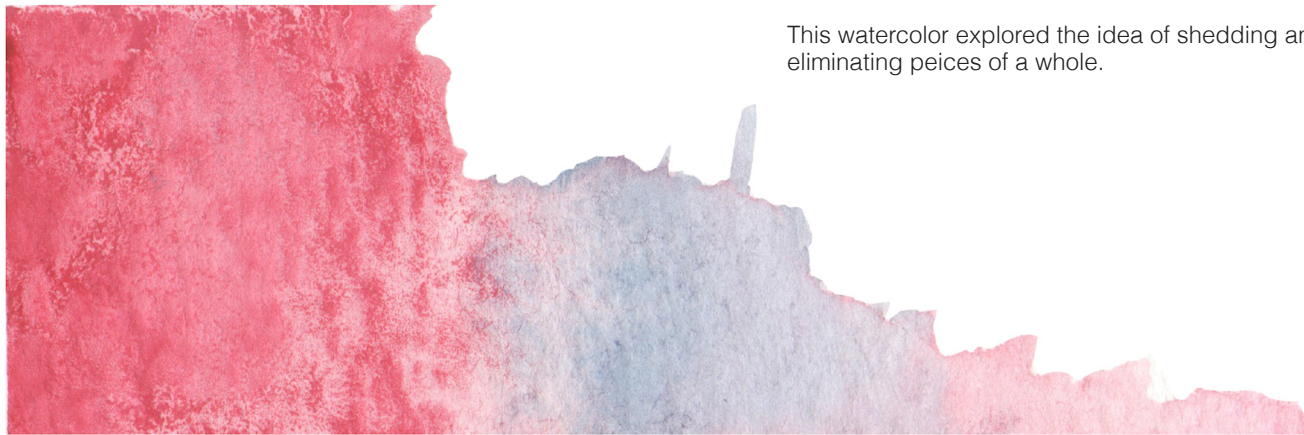


Sketch up perspective of an individual therapy room incorporating the fireplace and windows as a whole space rather than the individual room being the only space. Creating a small desk area inside the existing closet and adding a window for sunlight and views .

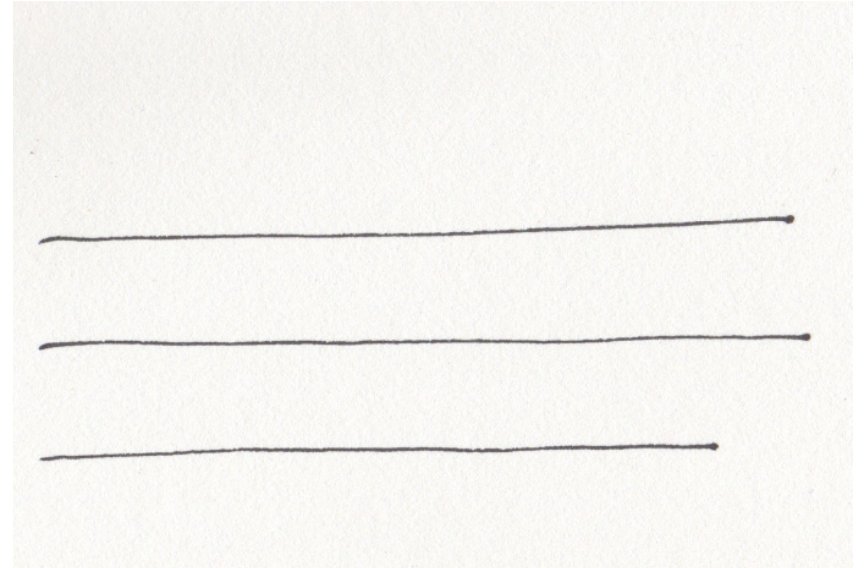
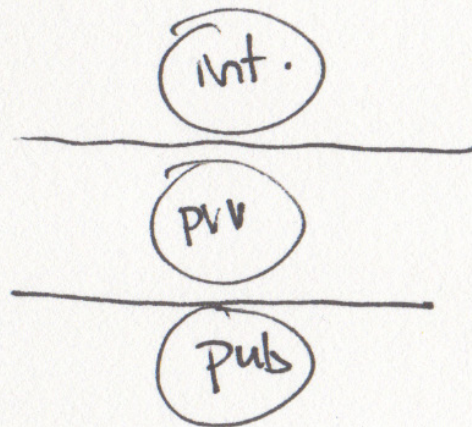
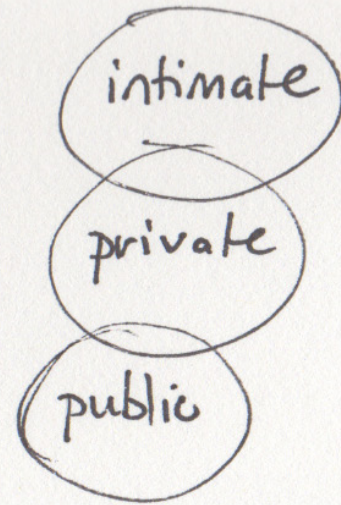


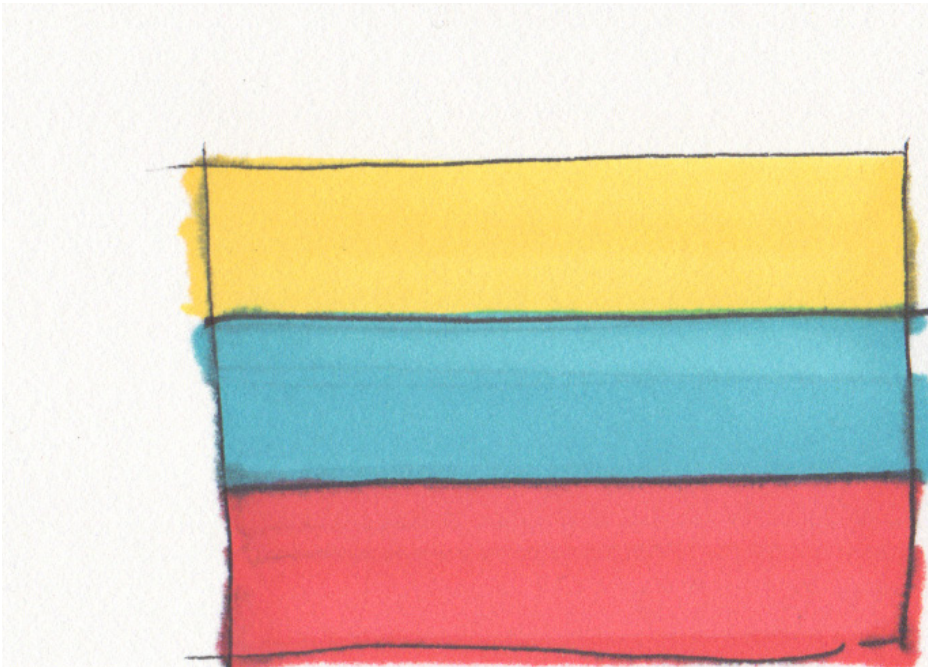
This diagram introduces the idea of a shedding process where the existing old elements of Kenmore remain upon entry and gradually begin to shed as you move through the space. The new objects begin to appear in larger quantity and in massing as the client moves from entry to destination.

The diagram here shows what may happen on the exterior as the objects push through the existing facade and move into the garden. This idea of shedding the old and introducing the new came from what happens when a person begins the therapy process. The therapy process is different for every person, however the overall idea is that a person wants to "shed" old patterns of behavior and introduce new patterns that will help them become more positive functioning individuals.

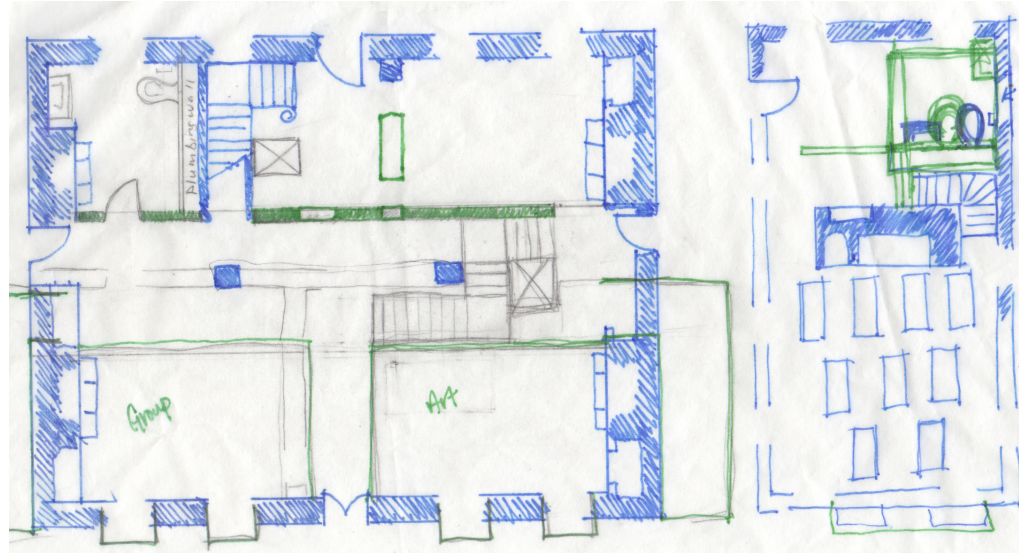
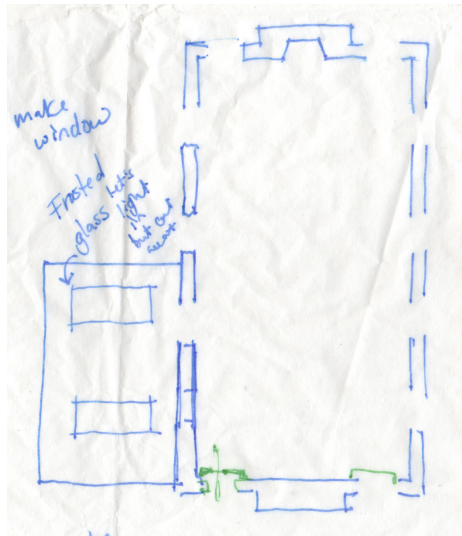


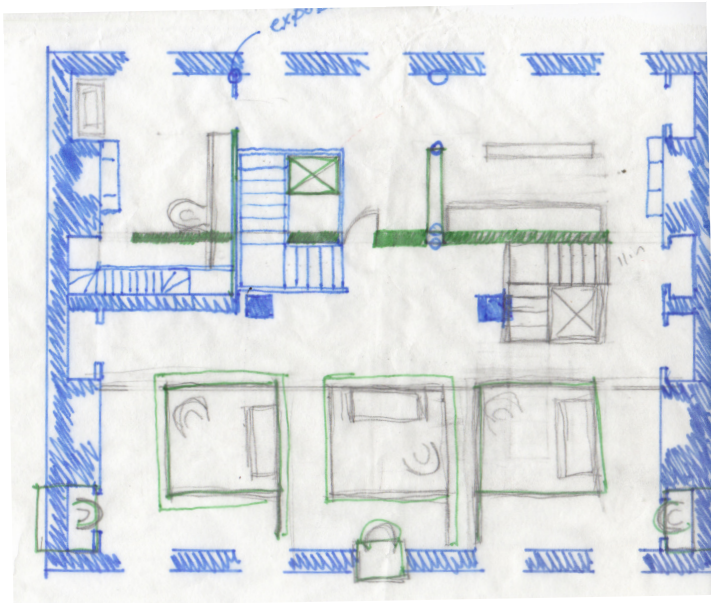
This watercolor explored the idea of shedding and eliminating peices of a whole.





These diagrams are about dividing the space up into three different spaces and creating a ritual to transition from one space to another also incorporating the idea of shedding the old and intriducing the new into the ritual.



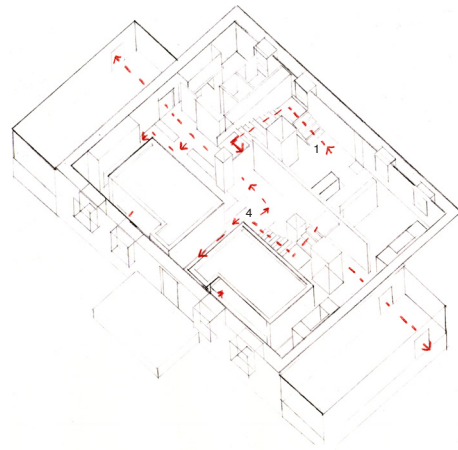
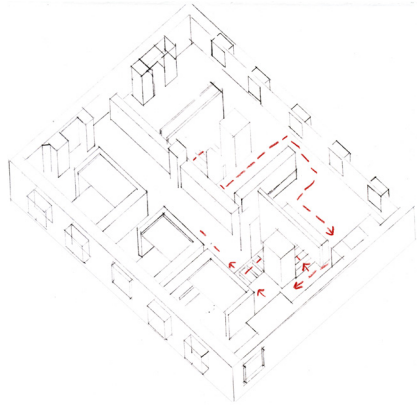


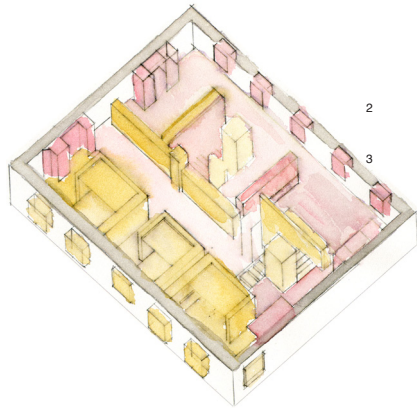
Schematic floor plans of final design incorporating objects, shedding of old and introduction of new and clear pathways that is about the ritual of the space.

Final Design

The Ritual

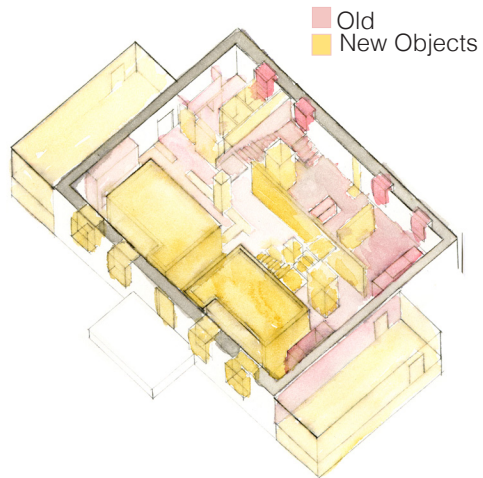
“The Ritual” is what pulls you out of the real world towards the pathway of transformation. When you enter the building (1) the ritual begins as an old stairway that pulls you to the second floor to change into your yoga and meditation attire (2). As you step out of the changing area another stairway introduces itself (3), heading back to the first floor, the stairs are new and warm; a seamless but open wooden object that connects you to the beginning of this journey. The in between space (4) is a combination of old with new that is about the pathways towards the destination. The end of this ritual are the destinations where therapy, yoga, meditation and massage happens. These objects are the complete transformation of old to new. The objects that serve as destination are called monuments and pay homage to the existing building as a monument on its site.

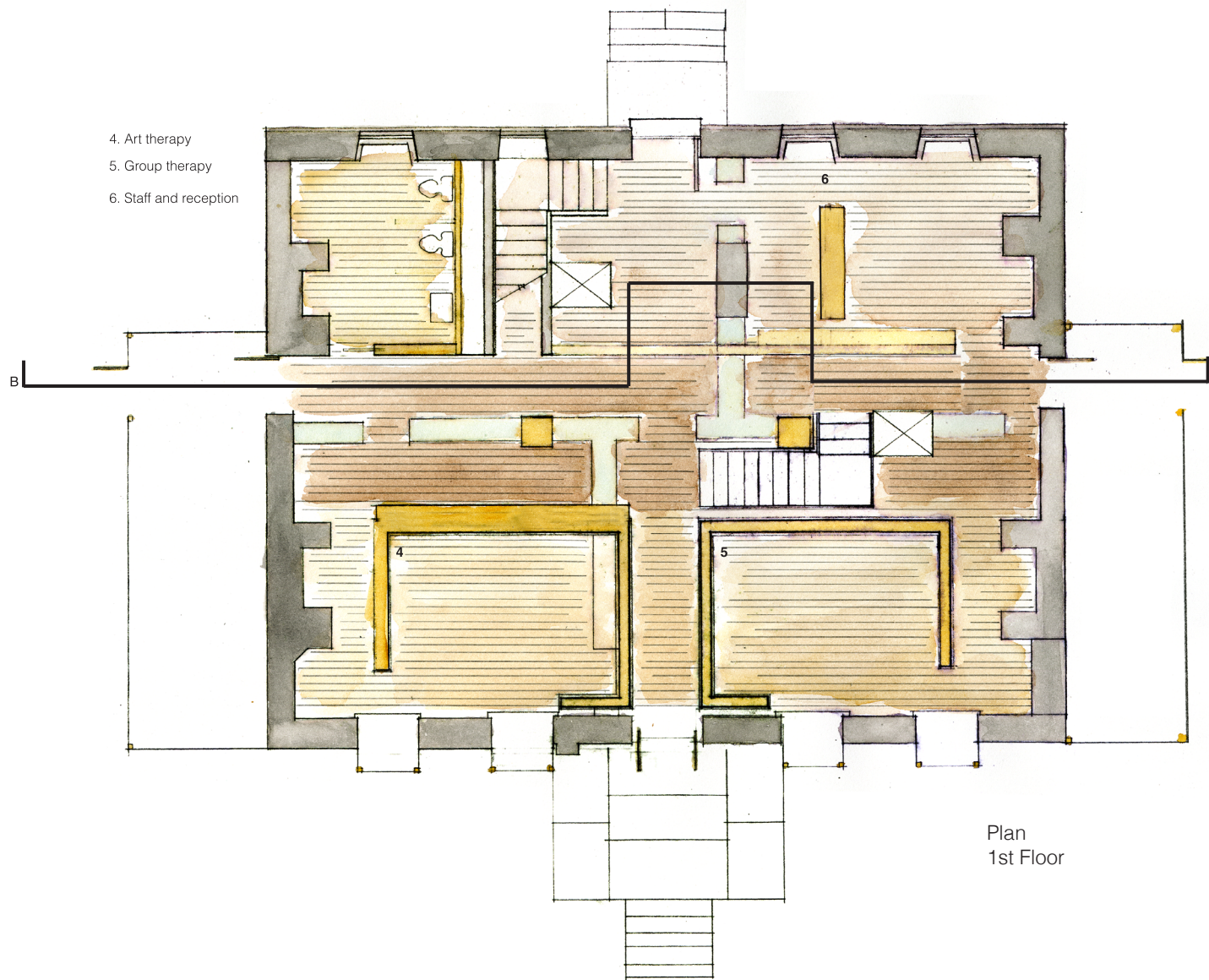




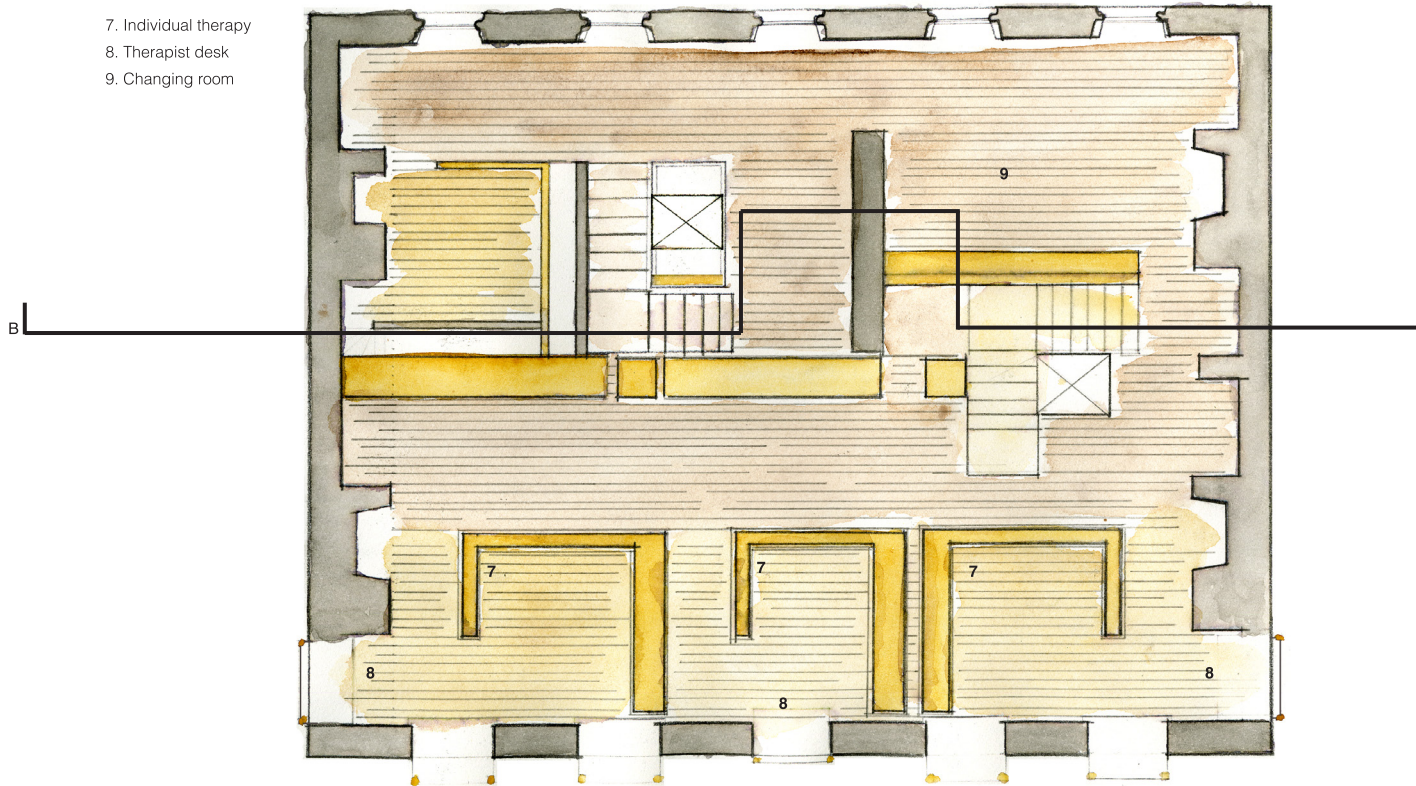
The Shed

“The Shed” is the design process where the new objects begin to take over the spaces and push themselves to the back of the building and through the facade. The old is primary upon entry and slowly sheds its skin. Glimpses of new objects begin to appear throughout the ritual and slowly become the monument for transformation.

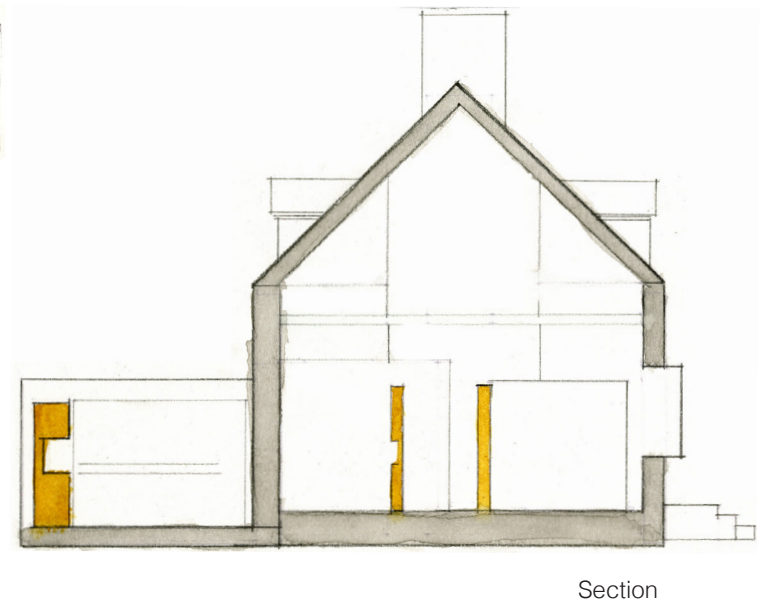


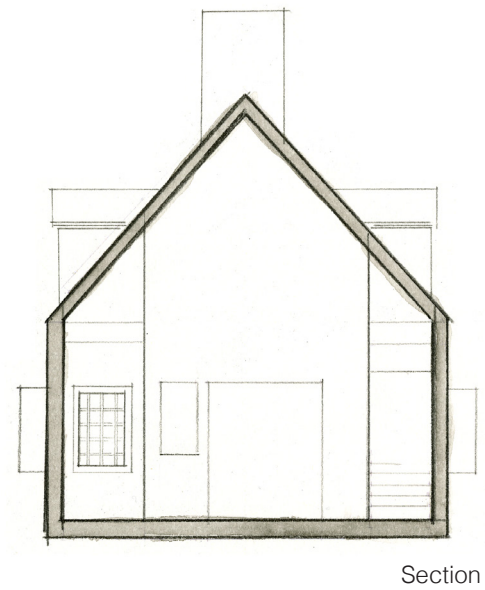
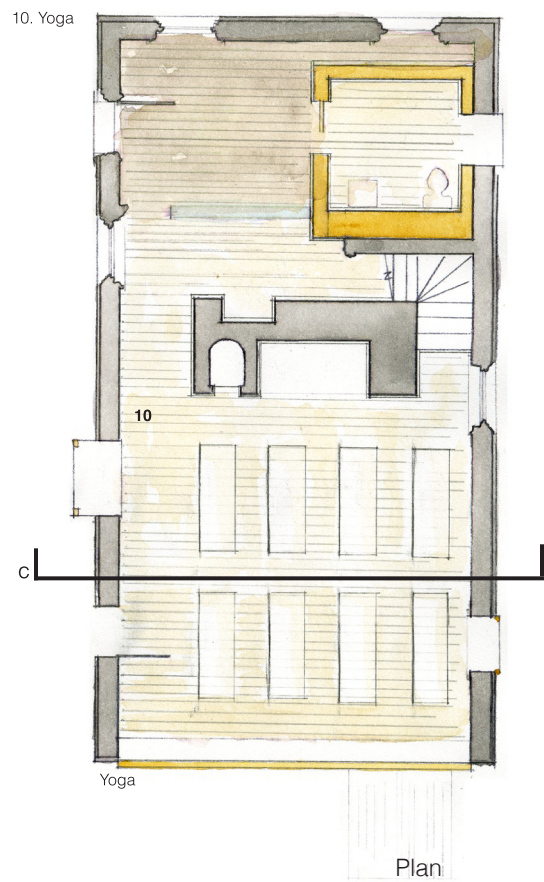


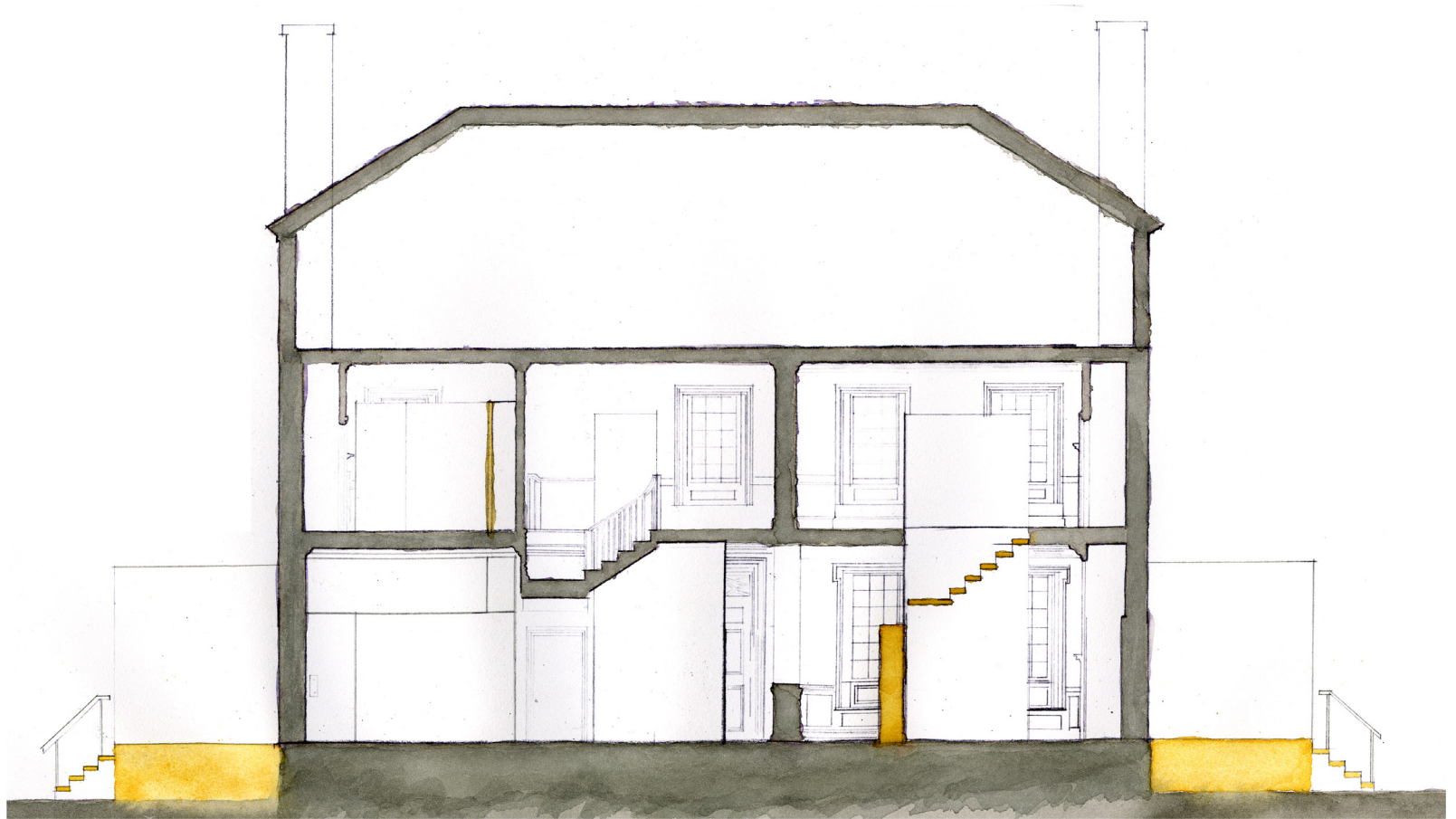
- 7. Individual therapy
- 8. Therapist desk
- 9. Changing room



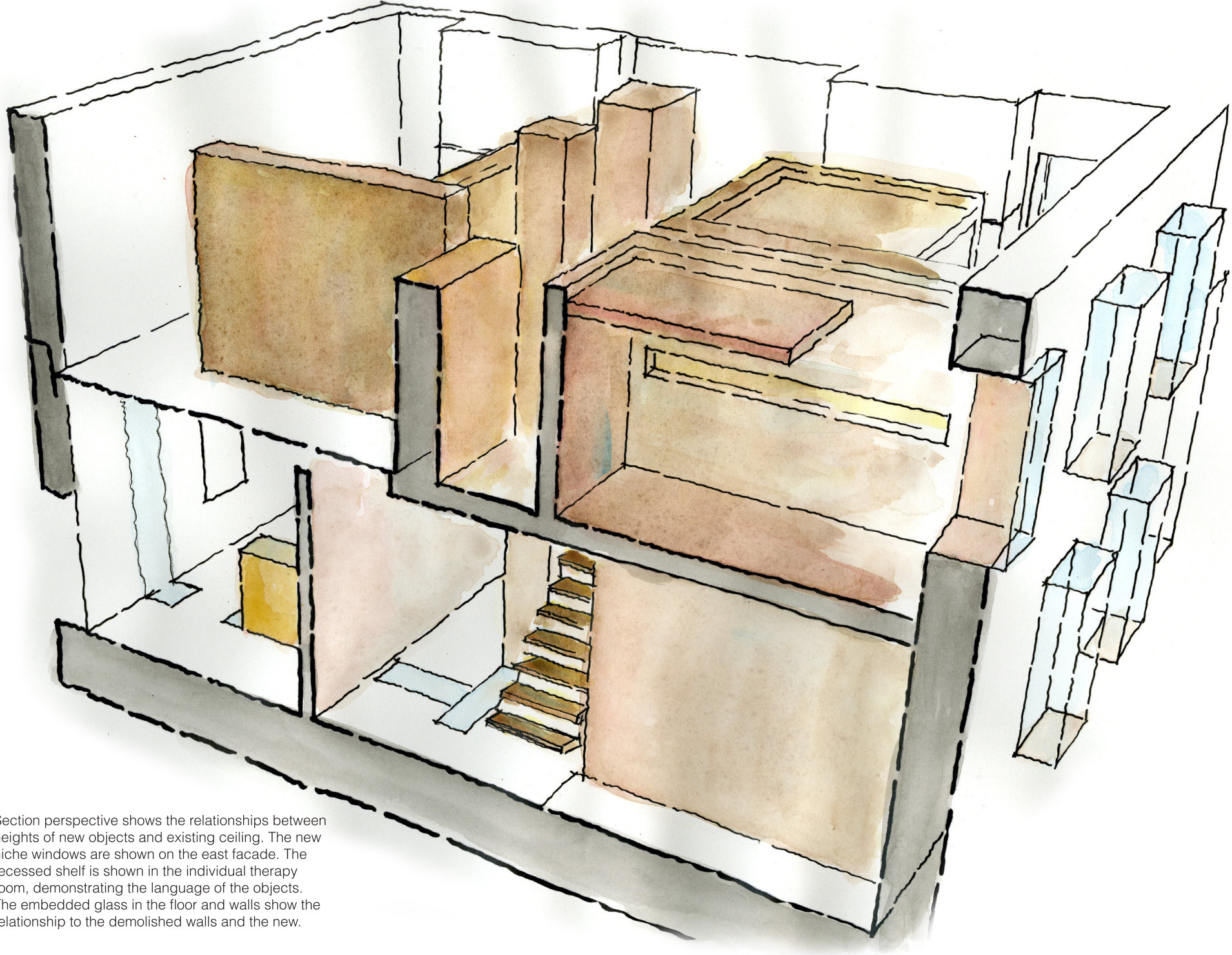
Plan
2nd Floor



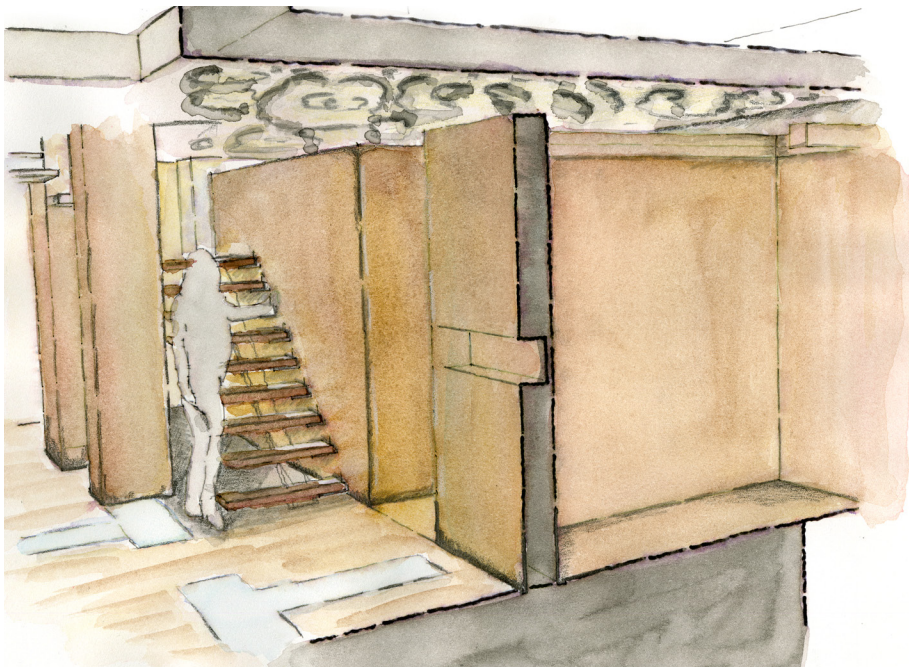
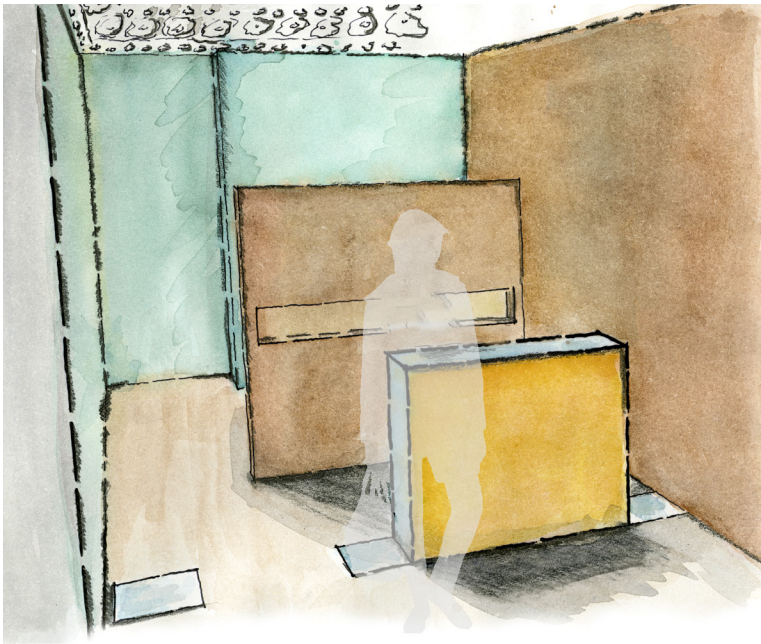




Longatutinal Section



Section perspective shows the relationships between heights of new objects and existing ceiling. The new niche windows are shown on the east facade. The recessed shelf is shown in the individual therapy room, demonstrating the language of the objects. The embedded glass in the floor and walls show the relationship to the demolished walls and the new.



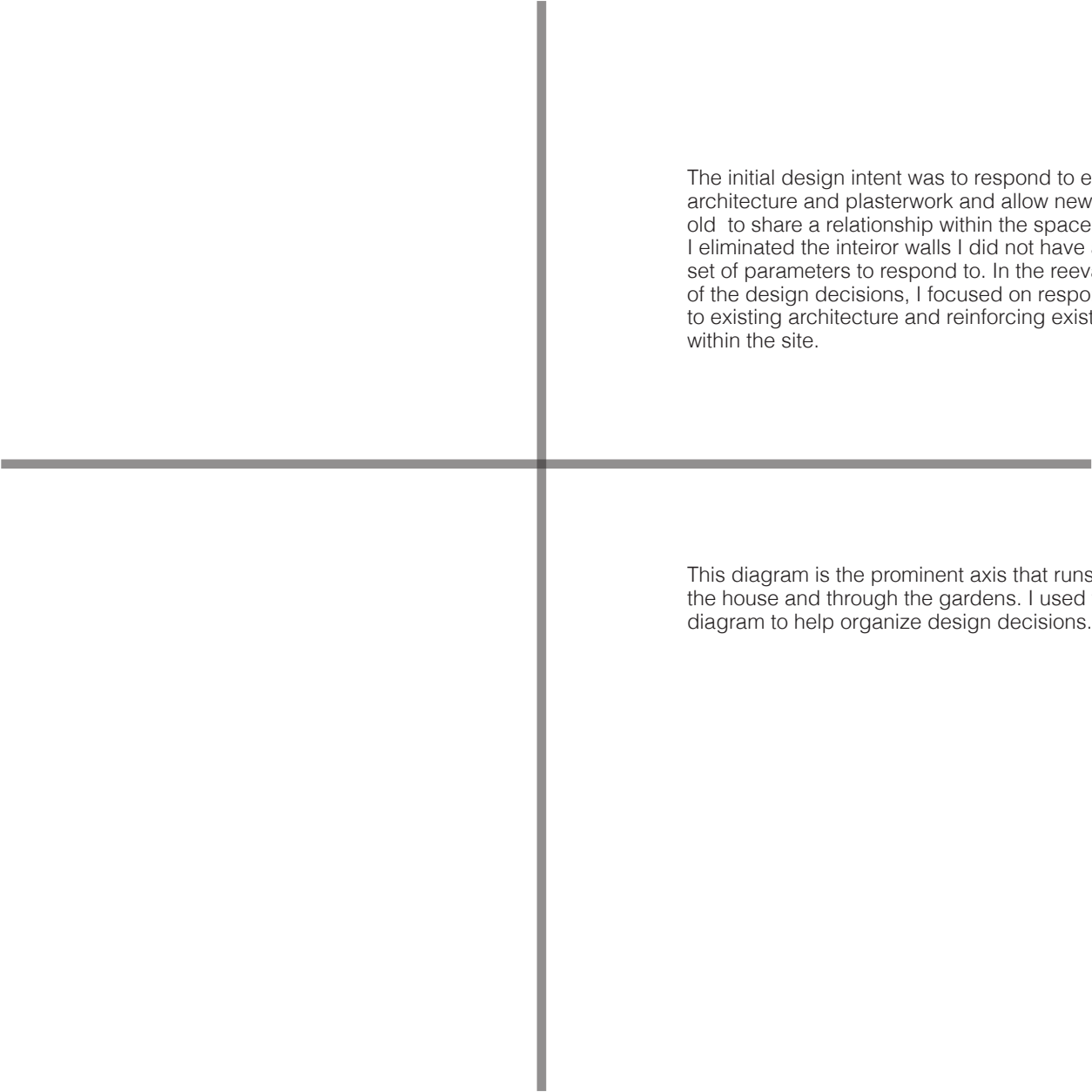


Final Model



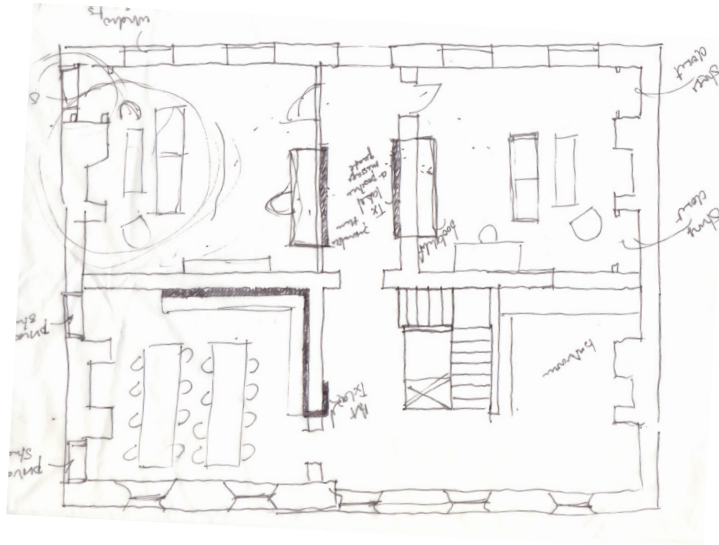
Final Design Part Two

After some careful consideration I reviewed my final design and discovered flaws that needed to be addressed before submitting my final thesis project. The next few pages explore my design decisions further to make some appropriate changes to my thesis project.



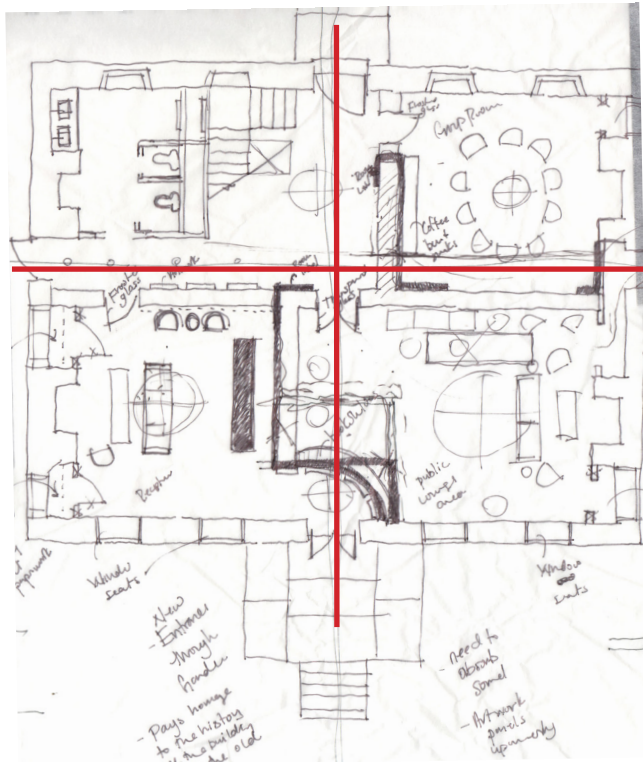
The initial design intent was to respond to existing architecture and plasterwork and allow new and old to share a relationship within the space. When I eliminated the interior walls I did not have a solid set of parameters to respond to. In the reevaluation of the design decisions, I focused on responding to existing architecture and reinforcing existing axis within the site.

This diagram is the prominent axis that runs through the house and through the gardens. I used this diagram to help organize design decisions.



The second floor plan responded to programmatic needs of private spaces.

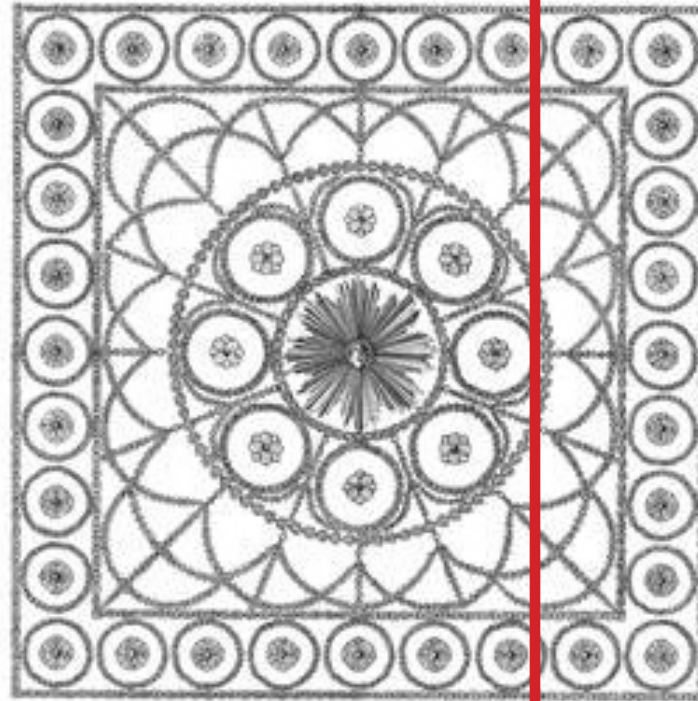
The lower ceilings and ornament free walls and ceilings lend itself to more private and intimate spaces.

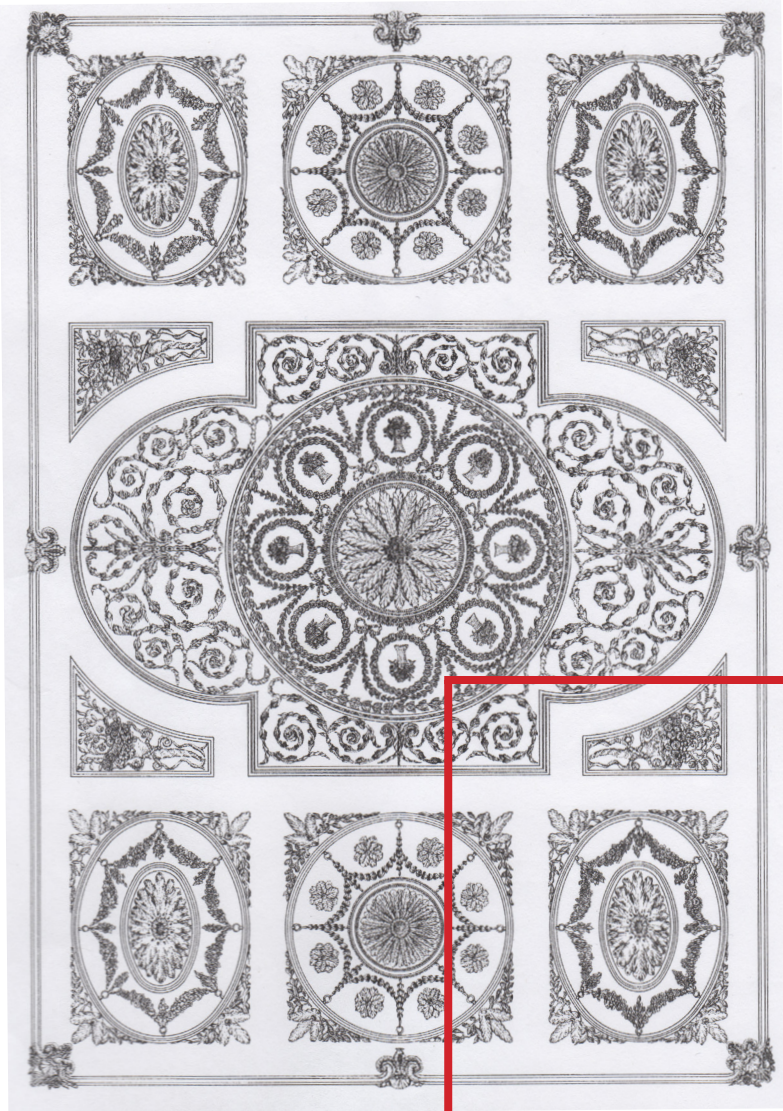


This floorplan explores how objects respond to existing interior walls either by layering or integrating.

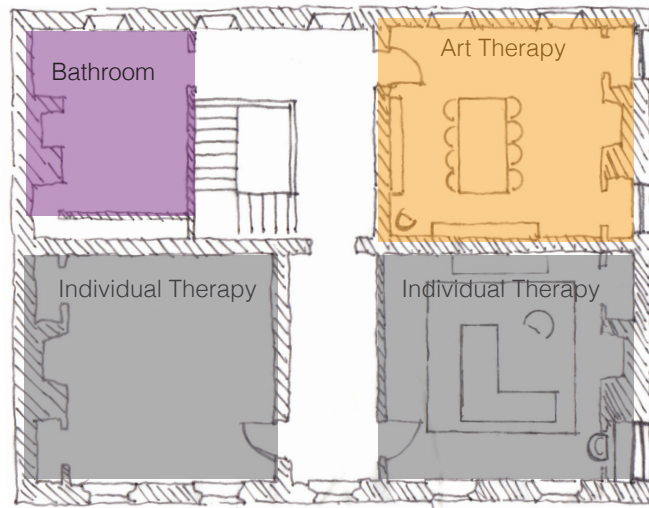
The idea of dividing the space into three separate spaces still was a driving idea within the floorplan. The entry and front part of the house is the most public area, the middle is circulation and the back part of the house is private.

Changing the entrance of the main building through the garden responds to the stairs acting as a private space within the house. This eliminated the need for an extra set of stairs.

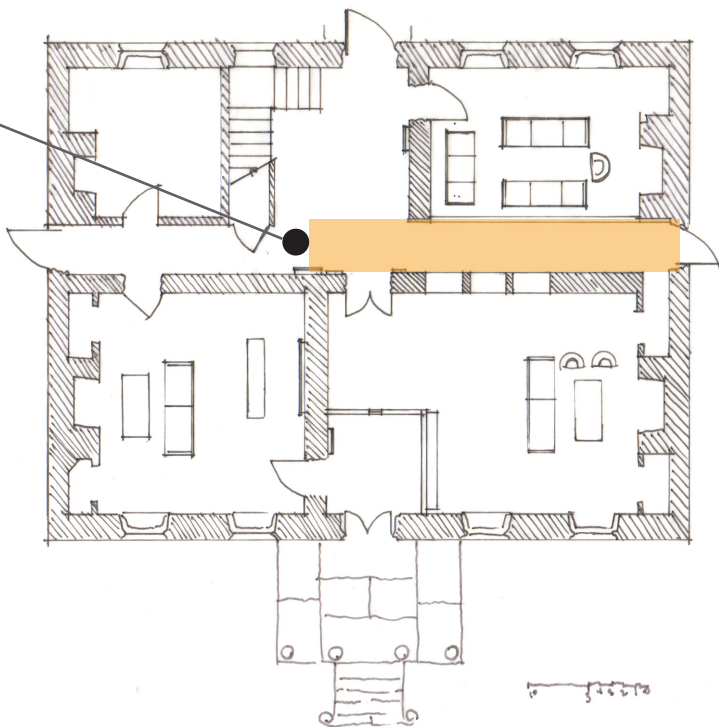
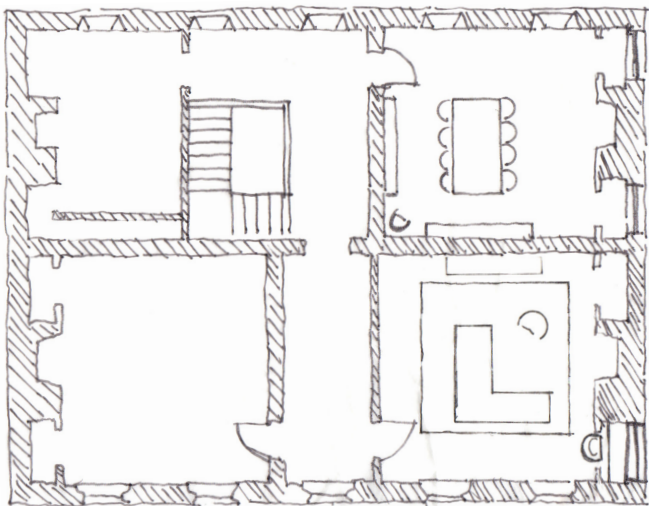


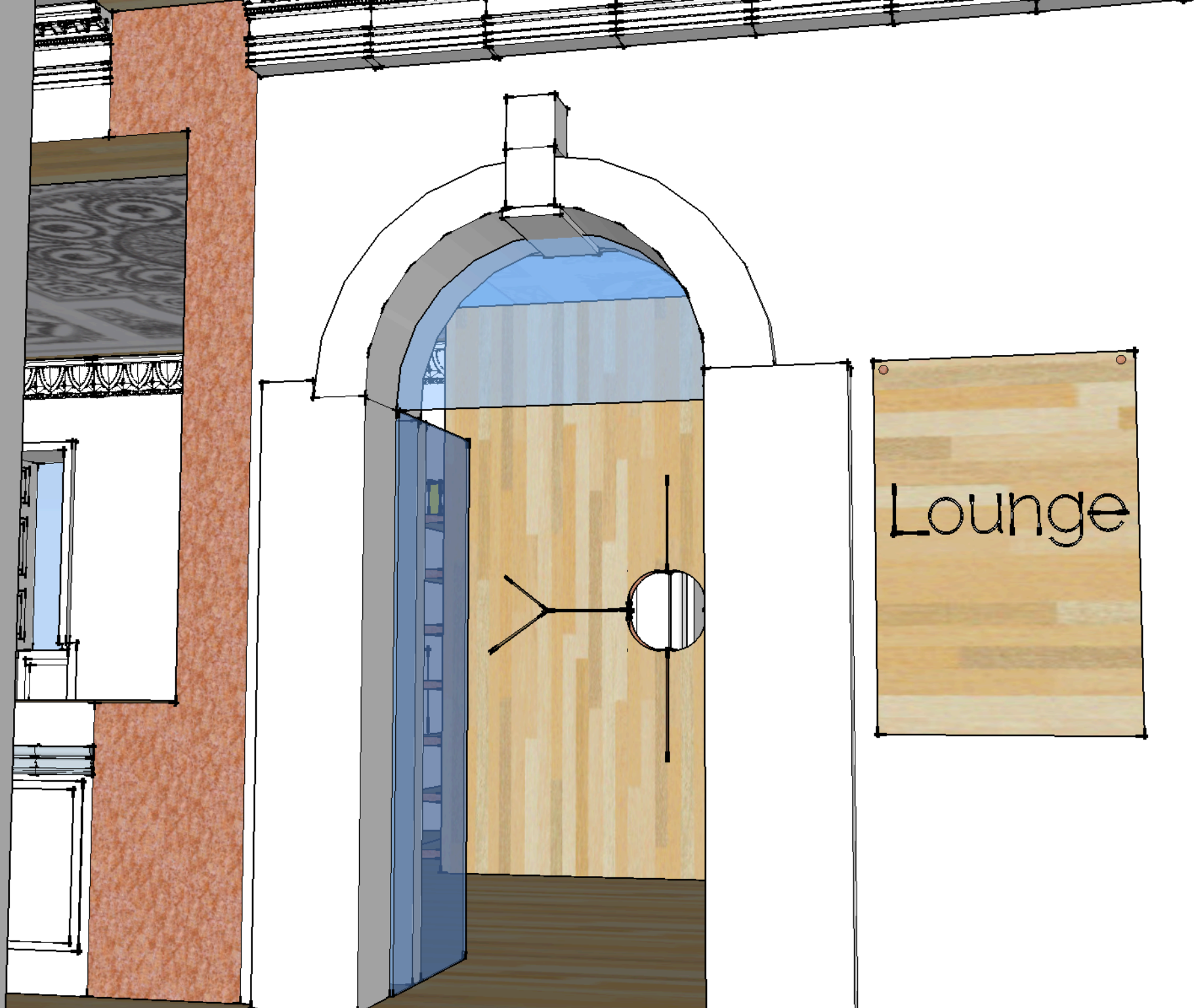


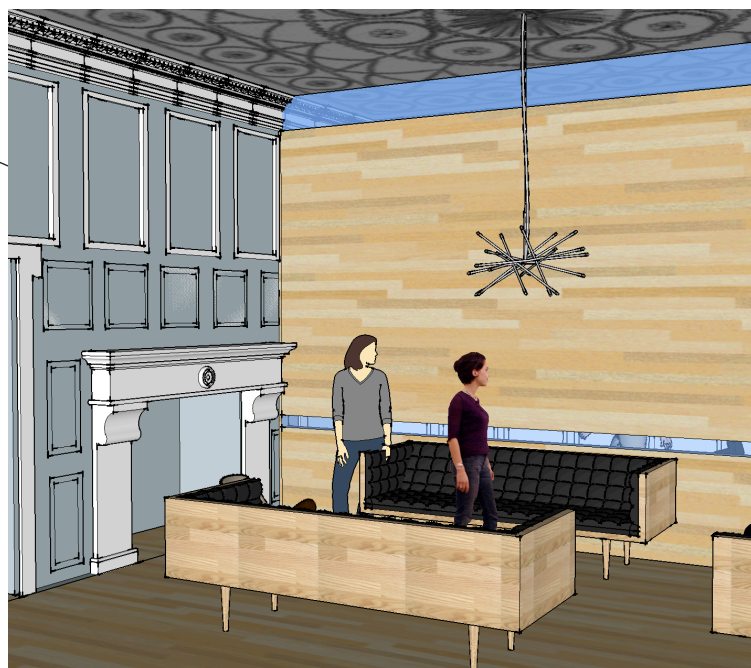
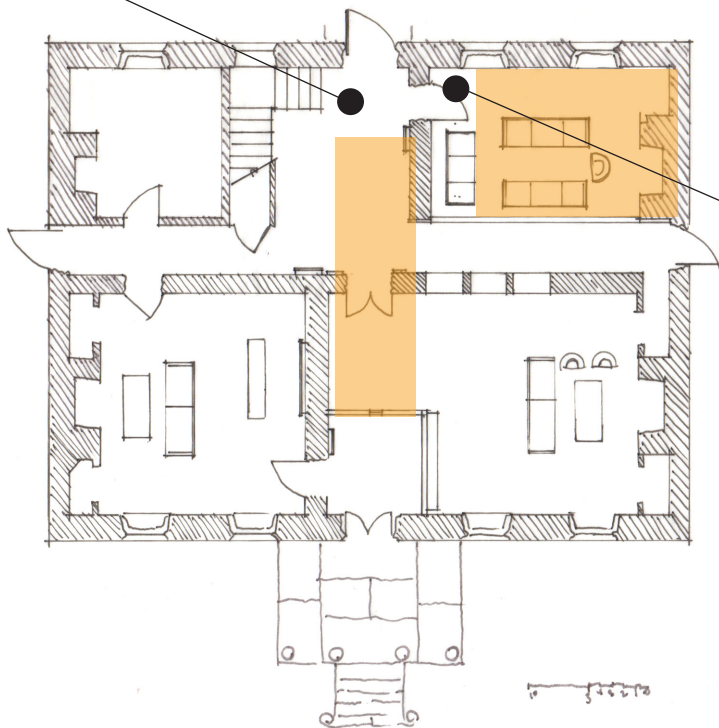
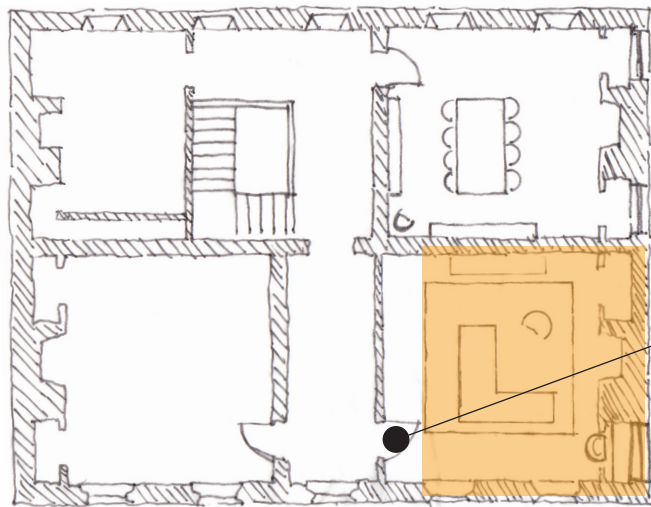
This diagram explores the relationship between existing ceiling and new object integration. The design intention was to interrupt and integrate the new within the existing.



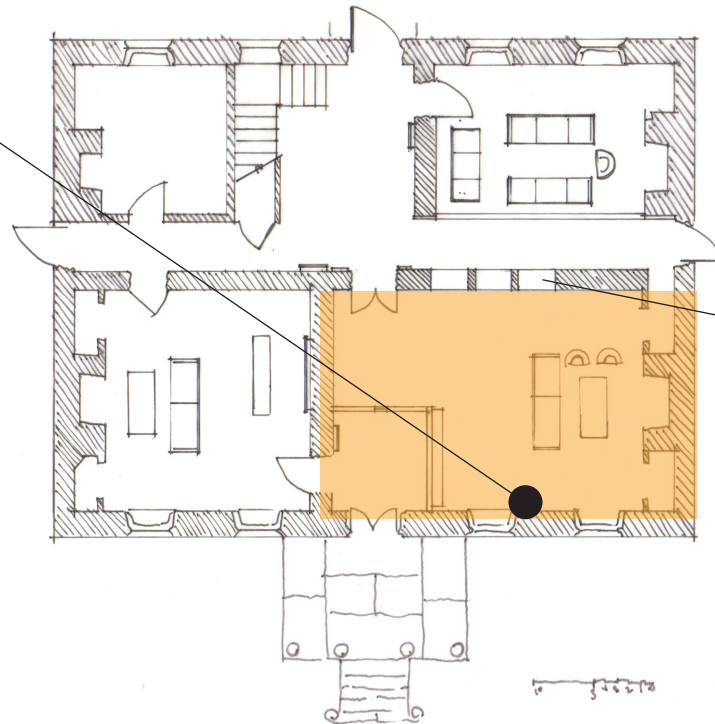
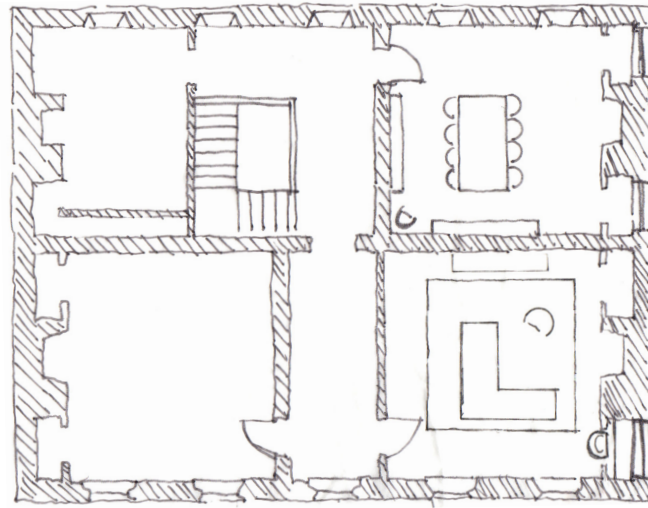




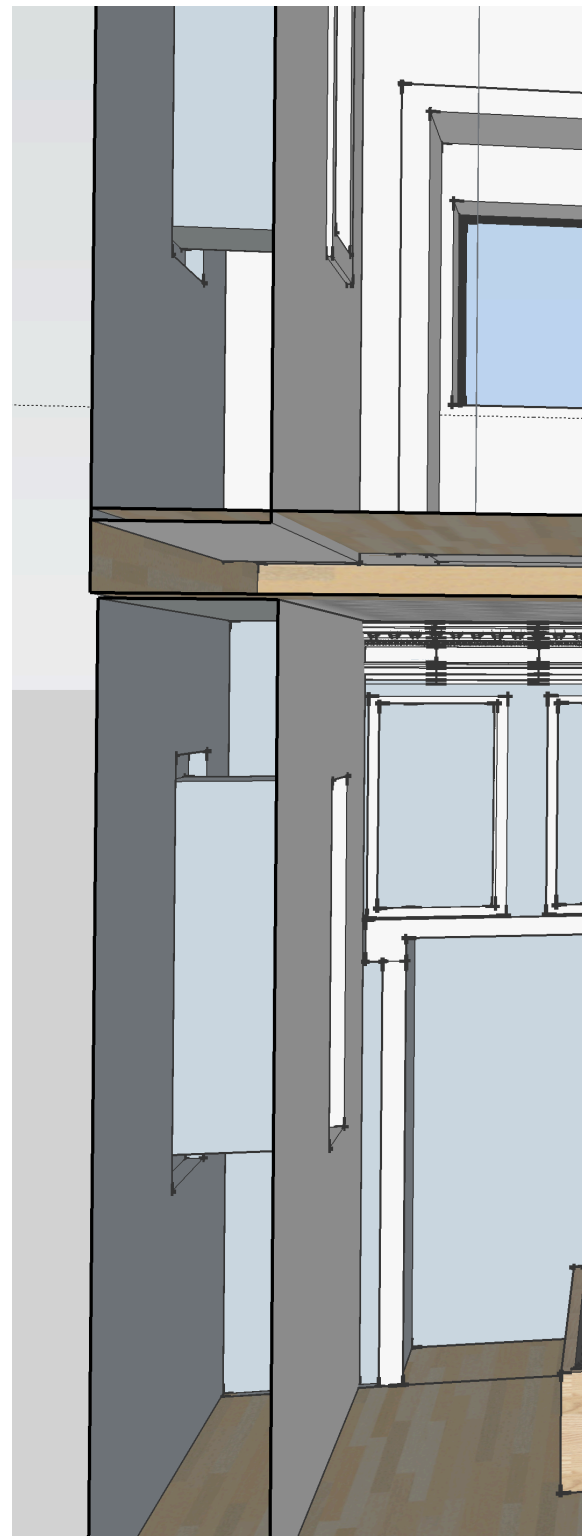








New niches within an existing wall provide seating within the public lounge area.





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Pg.32-34,36. "The Therme Vals / Peter Zumthor" 11 Feb 2009. ArchDaily. Accessed 28 Jun 2013. <<http://www.archdaily.com/13358>> changing room